

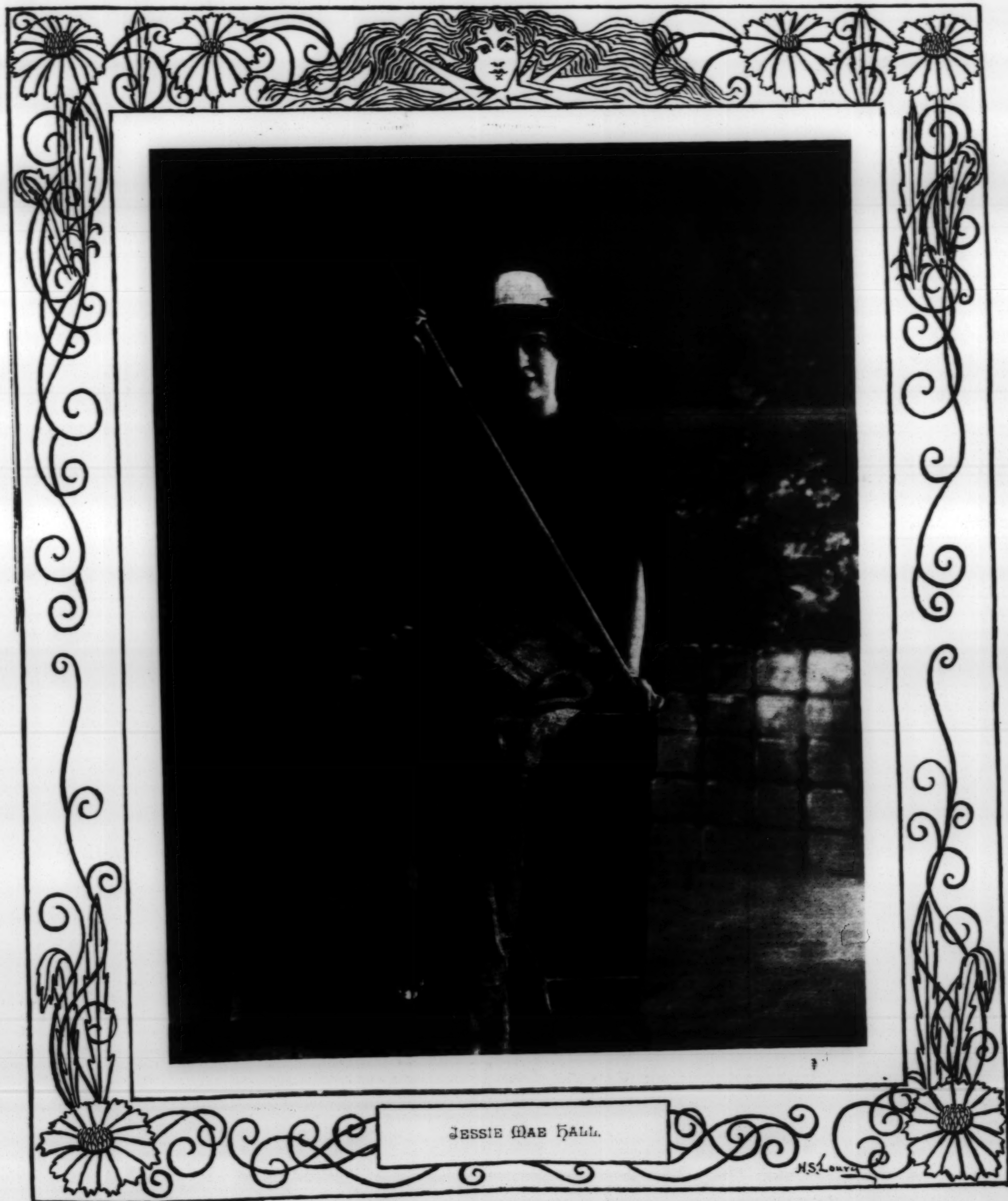
TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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An epidemic of brass buttons and war emblems has broken out among us Matinee Girls. Besides that, we are all offering to go Red-Crossing and nurse the wounded on the battle field.

I feel quite sure that lots of girls think that being an army nurse means having a thinking part and wearing a nice, becoming little gown and apron and a cap with a bow on it.

Then the idea of a wounded soldier raising his head from his pillow and calling you his ministering angel and giving you messages to take his mother and all that is a pretty one.

But the reality—like all realities—is going to be so different—if it ever reaches that point in the present trouble. I have been through a yellow fever hospital in Cuba, and of all horrible, repulsive, places in this world I think that is the worst.

The thought of any of our brave American soldiers being condemned to such a fate as death amid such surroundings is enough to freeze the patriotism in any one's soul.

The nurse who is going to live through a siege of that sort of nursing will find her hair gray after one week of it. I do not wonder that the Government has issued the proclamation that no women nurses are wanted.

Perhaps there may be women with nerves and stomachs to stand anything, but my opinion is that most women would curl up like a spider on a hot shovel at the sight of the first soldier whose legs had been shot off, or just one glimpse of a yellow fever ward in the tropics.

The biggest part a woman can take in the war is to part with some husband, father, brother or sweetheart who goes to the front to fight for his country, and feel that she is doing so willingly.

But that is a hard thing to do. I know one woman who used to be very enthusiastic in the cause of Cuban liberty.

"That's the way I used to feel," she said; "but since this trouble has really begun I feel that the whole miserable island isn't worth one good healthy American life."

"It is one thing to sit at home and write editorials on salary about 'The Call to Arms,' 'On to Havana,' 'The Glory of the Nation,' etc.; but it is another thing to see your son or your brother start off to a land where death lies in wait—not in Spanish bullets, but in the marshes of Cuba and the awful, unclean depths that lurk beneath the blue waters of the Mexican Gulf."

A woman, as a rule, shows her patriotism by pinning a nice new American flag up on the mantel piece, or draping it over the piano. Then she sits down and looks at it and thinks that lets her out.

And a big Sixth Avenue firm, realizing this phase of gentle woman's nature, has advertised a sale of flags—all silk, warranted fast colors, different sizes—at twenty-nine, thirty-nine cents, and upward.

At the same place there are bargains in cut-lanes, rifles and other equipments of battle. There is no excuse for any New Yorker going to war with a moth eaten sword belt or a rusty helmet when you can get them now for a dollar eighteen.

I came out of the Knickerbocker last Saturday afternoon and boarded a down town Broadway car. Two other girls, who had been at the play, came out with me and took the same car.

One of them—a fluffy girl with a red, white and blue rosette on her coat—bought an extra as she entered the car. She began to open it with a pucker on her brow. We all looked at her.

"What's the news?" asked her companion.

"Jack's regiment is ordered out, and I think it is too mean for anything!" she answered.

And a great wave of human sympathy overspread the car. That was the day a lot of things had happened, but the most important news to her was what she mentioned.

Women can never understand that inborn love for a fight that lurks under the most peaceable masculine nature.

One girl I know broke her engagement by cable last week because her fiancé, who is stationed on one of the ships opposite Havana, wrote her: "I'd like to be in New York, but I want to be in the scrap, too—and I can't do both."

I am sorry that the far-comic side of things always strikes me, even in war, and I couldn't help smiling when I read about one of the first cruisers that our gallant tars took as a prize in Southern waters.

The Spanish ship laden with lumber hadn't heard of a war being on, and when the American gun boat came up alongside with its broadside of guns frowning upon her, she found the Captain and crew leaning over the side, open mouthed with surprise.

They wanted to know what it was all about, and they found out; but what a funny way to receive a battle ship in action! It was characteristic of the lazy Spaniard to take it easy until he found out what the trouble was.

All this sounds more like a war extra than a Matinee Girl's frivolity; but one cannot ignore these great issues and daily with chocolate-cream drops and ice-cream soda while the eagle screams from his perch and the editors of the evening papers call to arms.

One paper has been publishing daily editorials—a series of them—such as: "The Man in the Conning Tower," "The Man in the Engine Room," "The Man in the Stoke Hole."

I'd like to write one on "The Man Who Writes the Fake Headings for the Extras." He certainly should not be forgotten when the honors are being given out to the heroes who have taken part in this conflict.

The man whose teeming brain conceives such triumphs as "Havana Bombarded," and then in italics "to-morrow," for the purpose of drawing the coy penny from the pocket of the public is playing no small part in the fight for liberty, and all that sort of thing.

I notice that the war news seems to be pushing the humorous dramatic critic into ignominious places in the public print next to Lydia Pinkham and Warner's Safe Cure.

That is the one unmitigated evil that had already resulted from the war. One of our most brilliant writers was two days late one morning last week, and then was sandwiched in between

some kind of a liver pad advertisement and a picture of a searchlight chasing a ship.

It was one of those good old pictures that are kept in stock during troublous times like these, and it took all the interest out of the criticism.

The dramatic critics are going to have hard times if this war continues. If it lasts six months longer I'll make a prediction that some enterprising daily will have a dramatic dispatch boat on the scene of war manned entirely by critics who will send up personalities about the costumes, scenery, and the lack of plot that marks the war.

THE MATINEE GIRL.

JESSIE MAE HALL.

The portrait on the first page of this issue of THE MIRROR is that of Jessie Mae Hall, a young actress who is rapidly attaining the prominence she deserves. Miss Hall is clever, not only in dramatic work, but she is an excellent singer, having a strong soprano voice with a compass of three octaves, reaching to E above high C. When but a girl she sang for the late Emma Abbott, who advised her to adopt the stage.

After several years of study at the Beechoven Conservatory in St. Louis she made her professional debut, and for several seasons has been a star. She has also been connected with The District Fair, A Barrel of Money, Ole Olson, Agnes Huntington in Paul Jones, and other companies, besides singing at Pastor's, on the Keith and Hopkins' circuits, and at other prominent vaudeville houses.

Miss Hall excels in impersonation of child characters. Nature has equipped her admirably for this line of work, as she is quite small—one of the smallest actresses on the stage. At present she is starring in The Princess of Patchouli, written for her by Mark E. Swan, the title-role giving her ample opportunity to display her talent.

She is playing this week at the People's Theatre, in this city. The handsome photograph reproduced on the first page is the work of Pike and Harter, Muncie, Ind.

REVIVAL OF AN OLD ENGLISH PLAY.

The Harvard chapter of the Delta Upsilon fraternity will present this year for its annual theatricals a revival of Thomas Dekker's The Shoemaker's Holiday. This "pleasant comedy of the gentle craft" was first published in July of 1599, and was acted by the lord high chamberlain's servants before Queen Elizabeth during the Christmas season of that year. In the Harvard revival of the play, the efforts of the actors will be made toward the portrayal of life of medieval England, not so much in an academic and literal spirit as in the spirit of mirthful comedy indicated in Dekker's lines. The costumes are not those of the dramatist's own day, but those of the fore part of the fifteenth century; for Simon Eyre, the London merchant draper, who built the Leadenhall in 1419, is the historical prototype of the Simon Eyre of Dekker's play; and this fact is sufficient to determine the action. The Harvard production of the play will be given some time in May. Many of those who have been assigned parts appeared in the recent presentation of Molière's Le Médecin Malgré Lui.

ENGAGEMENTS.

Robert Kane has formed a Summer opera company for a season of ten or more weeks. He has already engaged Charles Myers, Minnie Jacobs, Mamie Scott, Jules Cluzet, Ed. Engleton, Seth Smith, Marie Radcliffe, Minnie Arling, Jeannette Hibbard, Louise Brooks, John Wheeler, Frank Conway, and Charles Stout.

Margaret Hayward, re-engaged, to play Roxie in Pudd'nhead Wilson for the Summer season in the West.

Nelly Strickland, to play Antoinette de Mauban in The Prisoner of Zenda next season.

Florent Paget and Verner Chorges, to play Mrs. Malaprop and Sir Anthony in Joseph Jefferson's production of The Rivals next season.

The Manhattan Comedy company, playing A Circus Queen, will open at Quincy, Mass., May 9, for a Summer season with the following roster: Willard H. Hutchinson, Harry G. Beyer, Ernest Eno, Pussu Loring, Frank Bailey, Louise Weldon, Mabel Downs, Ida Hayes, Lillian Salisbury, Marge Trafton, and Elsie Simmons; Orlando Battaglia, manager; Charles Howard, agent.

Owing to the serious illness of two members of the Ole Olson company in Cleveland, Mr. and Mrs. Taylor Carroll were engaged in Chicago on April 17, and arrived in Cleveland the next afternoon, were given the parts of Jefferson Bassett and Mrs. O'Flanagan at 3 o'clock, and played them letter perfect the same night.

James A. Bliss and Mildred Hyland, late of A Country Merchant, have closed a short engagement with the Waller Stock company, and have signed for the Summer and following season with the Miles Ideal Stock company.

Alice Galliard, for the Stock Opera company at the Schiller Theatre, Chicago.

Eugene Canfield, George Richards, and Kitty Mitchell, through Robert Grau's Agency, for the new review, Around the Town, to be produced May 30, at the Tremont Theatre, Boston.

Eugenie Overton, for the Casino review.

Joe Ott will play a prominent part in Monte Carlo on the road.

Adella Barker, for the Summer opera company at the Harlem Opera House, opening May 24.

Mabel Strickland, to play Annie in The Tarrytown Widow, at the Bijou.

Arthur Maitland, with Wilton Lackaye, as stage manager.

Maud Hollins, for the Summer opera company at the Harlem Opera House.

Willard Hutchinson, with the Manhattan Comedy company, to play Joshua in The Circus Queen, opening in New England, May 10.

The Williams Trio's Novelty Orchestra, including the Williams Trio, musical artists; Barry and Ella Gray, marionette manipulators and shadowgraphists; Lineval Hire, violinist and euphonium soloist, and Miss L. L. Connelly, cornetist, by James R. Waite. They will open at Elmira, N. Y., May 30, at Eldredge Park, and join Mr. Waite's forces Sept. 1, immediately at the close of their Summer engagement at Elmira.

Dustin Farnum, Charles Morrison, Henrietta Lee, Bonnie Lottie, and Mrs. Neil Warner, with Belle Archer, in A Contented Woman next season.

GOSSIP.

A daughter was born on April 6 to Mr. and Mrs. Michael Exier. Mr. Exier is treasurer of the Bijou Theatre, at Pittsburg, Pa. The little one will be named Carrie, after her aunt, Carrie Exier, the well-known soubrette.

Frank Winsten and Ruth Sheppard were married at Binghamton, N. Y., on April 30.

Cal Coast, a member of the J. Knox Gavin company, was married at Saginaw, Mich., on April 31, to Nettie Mann, of that city.

Alice Campbell, of The Bride Elect, has offered her services to the Government as nurse during the war with Spain.

The roster of the Tierney and Freeman Minstrel company, which opened at Mount Carroll, Ill., April 28, follows: W. E. Tierney, H. J. Freeman, O. E. Lewis, Harry Ellis, Charles Winchester, Gus Gifford, Bob Whitney, Adolph Gifford, Eugene De La Mates, I. R. Haynes, Bob Jamieson, H. Sweetser, Marion Mitson, Jack Robertson, F. A. Rineboller, John Phillips, F. E. Carter, Charles Cass, M. T. Wolaver, and Leighton Shaw.

Margaret Mayo, who has scored successfully as Caroline Mifford in Secret Service, closed with that company on April 30, and will remain in town for a month before beginning an engagement with a prominent stock company.

Madeline Lack closed with Shall We Forgive Her last Saturday, at St. Paul, having given notice a fortnight earlier at Butte.

Franklin Hall's new play, Seminola, will have its first production on May 27, at Troy, under management of Louis Leon Hall.

Lillian De Wolf, leading with J. E. Toole, sang the New York Journal's prize song, "There is Room for One More Star," at Steubenville, Ohio, April 23, for the first time, to enthusiastic applause.

Nina Chapman played Josie Sadler's role in Monte Carlo at the Herald Square last Wednesday, Miss Sadler being indisposed.

Mr. and Mrs. Frank W. Sanger and family, Elsie De Wolfe, Madame Barna, Joseph Humphreys, and the Lilliputians sailed last Wednesday for Europe.

Lillian Bayer, of Agnes Herndon's company, is making a pronounced hit with Remington and Gillespie's comic ballet, "Aln't Yo' Comin' Round to See Me Any More?"

Cam Bailey and Marion Sawtell rejoined the Peruchi-Belden company on April 21, at Atlanta, Ga., having closed with His Excellency.

John H. Blackwood, late business manager for Creston Clarke, has joined the business staff of the Francis Wilson Comic Opera company.

Knox G. Wilson has joined The Ballet Girl for a principal comedy part.

Mollie Thompson has received much praise for her excellent work in A Black Sheep.

Clay Clement has been very successful in his new triple bill, comprising Mrs. Anna S. Richardson's The Musician's Sweetheart; his own play, With Other Eyes, and Dion Bonicault's Napoleon's Old Guard. Frank E. Aiken, Karra Kenwyn, Jeffries Williams, Gertrude Omalley, William B. Mack, and Nell McEwen have attracted favorable attention in the bill.

Blanche Seymour has been booked for seven weeks over the Interstate Vaudeville circuit, opening at Columbus, Ohio, May 15.

Osborne Searle, who is scoring in the light comedy role in Fun on the Pacific Mail, has commanded attention in each city by his excellent water color paintings.

"The first of the series of 'gambo's' of the Lambs' Club will take place at the Metropolitan Opera House on May 25. The engagement of W. H. Crane at the Empire Theatre will doubtless prevent his appearing with the other 'lambs,' but the programme already arranged will be carried out in its entirety.

Marcus Moriarty, who closed recently with Julia Arthur, has joined McKee Rankin to play a character part in That Lass o' Lowrie's.

Succeeding the engagement of The White Heather at the Academy, Contorno's Band will present a military spectacle arranged especially by J. J. McCloskey, the veteran playwright. As yet no attraction has been booked for the remainder of the season at the Academy.

The engagement of My Friend from India at the Bijou Theatre has been extended for a third time.

Fanny Davenport has a new play which she will produce next season. She intended to try the play this Spring, but her illness frustrated her plans.

Joseph F. Healy has retired from Dan McCarthy's company in order to accept several advantageous vaudeville engagements.

Blue Jeans is reported to be doing an excellent business in the West. Benjamin Deane is winning good words from the critics for a fine performance of Colonel Bismarck. Marion Ballou's June is said to equal the performances of any who have played the part.

Drake and Wilson have closed their season. Homer Drake is in Chicago arranging for next season. Captain F. B. Wilson has joined the John Robinson Circus as press agent.

Charles L. Peckham, late of The Cat and the Chubb, is serving in the First Illinois Regiment.

Clarence Coast and Nettie Mann, of the Columbian Comedy company, where married on April 21 at Saginaw, Mich.

W. M. Hale, who has been in advance of W. H. Power in Shannon of the Sixth, has closed a most profitable and pleasant association with that company, and is in town for a short time. Mr. Hale may engage with Messrs. Collins and Power for next season in one of their enterprises.

Jules Murry, of Chicago, is rapidly recovering from a dangerous surgical operation performed two weeks ago. His representative, Wallace Munro, has been in the city.

Mr. and Mrs. Charles Murray (Lomie Deane) have left Jacksonville, Fla., for Muncie, Ind., where Mr. Murray will spend a few weeks with his mother.

Jenal Varnay, who has been ill for two months, has suffered a dangerous relapse, while visiting at Westfield, Mass. A critical operation has been necessary, but she is now convalescent.

Professor V. C. Minnelli, the popular musical director, with the Murray Comedy company, was presented on his birthday with a handsome gold mounted baton by Harry C. Stanley, stage-manager of the company.

A TENOR WHO CAN ACT.



JOSEPH O'MARA.

Joseph O'Mara is that rarest of mortals—a tenor who can act. Possessed of a cultivated, sympathetic voice, he is likewise blessed with unusual histrionic gifts. On this side of the water he is known for two remarkable performances, Mike Murphy in the unlucky Shamus O'Brien and Captain Scarlet in the lucky Highwayman. In England Mr. O'Mara is widely known as a singer in grand opera. He has sung in the title-role in Falstaff, in Die Meistersinger he was David to Jean de Reszke's Walter, he has appeared in Faust with Emma Eames, and in Cavalleria Rusticana with Calvé.

Mr. O'Mara is now on tour with The Highwayman. He has decided to make this country his home, and after a short trip this Summer across the water will return to fulfill a two years' contract with Manager McCormick, of the Broadway Theatre.

Before Mr. O'Mara started on tour a MIRROR man visited him in his dressing-room at the Broadway and ascertained some facts of his interesting career.

"You're a Dublin man?"

"No, Limerick," said Mr. O'Mara, with fervor.

"The town or the county?"

"The town of Limerick—God bless it and the blue sky above it! As a boy, I had a very fair voice, but it was nothing remarkable. When I came of age I thought it worth the while to have my voice cultivated. I wanted to go abroad and study. Every one opposed me, my father particularly. He was at the head of a large and thriving business in Limerick, and as I was the eldest son he wanted me to step in and assume the management of affairs. But I was bound to have my own way. Perhaps because I met with such strong opposition I became twice as headstrong. So off I packed to Milan, where I remained for two years under Moretti. I then went to London, and studied under Edwin Holland, to whom I feel chiefly indebted for any progress I have made in my profession.

"One afternoon I called on D'Oyley Carte, who was about to bring out Sir Arthur Sullivan's opera of Ivanhoe at the Royal Opera House. I had my voice tried, and was immediately engaged to sing the title-role. The opera ran for a year with two distinct companies singing on alternate nights. This was my first stage experience, and a most valuable one. In 1892 I organized my own concert company and toured over Great Britain and Ireland.

"The following season I was engaged by Sir Augustus Harris for his Italian Grand Opera company at Drury Lane. I forgot to tell you that during my stay in Milan I had acquired enough of the Italian language to enable me to get through an Italian opera. Don't imagine that I talked the language like a native. My tongue still tingled with a taste of the brogue, and there was as much of Mayo as of Milan in my speech. However, I had sufficient command of the Italian to sing all the leading tenor parts. I had the honor of singing with Calvé, Eames, and the de Reszkes.

"In 1896 Sir Augustus took the Opera Comique to produce the Irish opera of Shamus O'Brien, and I was engaged for Mike Murphy. During the run of Shamus I had one lively experience which taxed my versatility to the utmost. Over at Covent Garden Mascini was conducting a grand Italian opera season. One night Braili, who was to have appeared as Faust, was taken ill. I was already dressed and made up for Mike Murphy at the Opera Comique when I received a note from Sir Augustus Harris asking me to put on my under-study in Shamus and assume the role of Faust at Covent Garden. Fancy such a request! I myself already dressed for Mike Murphy, but I hadn't seen the book of Faust for a year, but I studied the lines while dressing. As Sir Augustus was director of both houses I felt constrained to obey his orders. But my doing so very nearly led to a lawsuit. Doctor Stanford, the composer of Shamus, objected strenuously to such a high-handed proceeding, and the director of the Opera Comique asked me to help out by carrying off the tenor of Shamus to help out Mascini. The opera was then in the height of its London success, and it certainly hazarded its prospects to put an understudy into a principal role."

"How did Shamus go in Dublin?"

"The people fought to get into the theatre."

"How do you account for its failure here?"

"Americans, I find, look for brightness and gaiety in a comic opera. Now Shamus O'Brien was unquestionably a fine work, but too sombre in theme and treatment to be popular over here. On the other hand, The Highwayman, which provides me with as good music as ever I sang in my life, satisfies the popular desire because it is full of good comedy. It has life, color and gaiety, and Americans look for these in a comic opera."

ASSAULTED BY A MANAGER.

Frederick Lorraine, leading man and stage director of the Krause-Stout repertoire company, writes to THE MIRROR from Cairo, Ill., that the company appeared there last Tuesday night in a pirated play. He remonstrated with the manager of the house against such a proceeding, whereupon the manager assaulted him. Mr. Lorraine says he will bring the case before the Actors' Society, of which he is an active member.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, April 30.

With three houses already closed, to which number two more will be added on Monday, the season is near to its finish—a fact for which some local managers are truly grateful. At the Montank B. B. Wolf Hopper has been seen for the first time on that stage, in *Bona's El Capitan*, which, owing to its several previous engagements at the Columbia, as well as a visit to the Amphion, and also a prolonged sojourn at Manhattan Beach, has failed to draw as the merit of its production warranted. The scenery and dresses are as bright and fresh to the eye as if used for the first time. In addition to an augmented orchestra, Shannon's Twenty-third Regiment Band has been employed to lend force to the popular march numbers, to which has been added *Bona's Stars and Stripes Forever*. From Mr. Hopper down the front has been unchanged from its former local presentations, save for the substitution of Bertha Walzing in place of Nella Bergen and Alice Judson instead of Edna Wallace. Miss Judson, who resembles the latter lady in face and figure, erred in sinking her own individuality and giving one long continued imitation of her predecessor's imperious and mannerisms. Counselman next presents E. H. Sothern in *Lord Chumley* and *The Lady of Lyons*.

The final week of the Columbia has been devoted to a double bill, recently current at Hoyt's in Manhattan. Misleading announcements upon the bill-boards and house programme have claimed a run for it there for some months and hundreds of performances, when, as a matter of fact, Oh! Susannah was first seen at Hoyt's on Feb. 7, and continued there until April 2, after just fifty-seven representations. One enjoyable bit of the current week has been the ripened art and ingenuity of Annie Russell in the curtain raiser, *Dangerfield '96*. The season which began here on Monday, Sept. 6, has lasted thirty-four weeks, with an attendance running the gamut from large, as for instance, with Mr. Jefferson and Frank Daniels, to otherwise, with attractions that shall be nameless. Five engagements have been of a fortnight each, while three productions were given a return, one being of two weeks' duration. Four comic opera presentations have been heard, while a single week has been devoted to opera in German. Thirty-four productions have been seen in this order: *The Sere-nade*, *The Man from Mexico*, *Never Again*, *El Capitan*, *The Whirl of the Town*, *Courted into Court*, *One Round of Pleasure*, *Rip Van Winkle*, *The Cricket on the Hearth*, *Love Me First*, *Shillings Under the Red Robe*, *The Fair at Midgewood*, *The Prisoner of Zenda*, *An Enemy to the King*, *The Lady of Lyons*, *Lord Chumley*, *The Sign of the Cross*, *A Man of Ideas*, *Heartsease*, *Under the Red Robe* (return for two weeks), *A Stranger in New York* (two weeks), *The Circus Girl* (two weeks), *The Idol's Eye*, *A Marriage of Convenience*, *The Coming Dove*, *The Fledermaus*, *A Waldmeister*, *La Belle Helene*, *Jack and the Beanstalk*, *The Heart of Maryland*, *Never Again* (return), *The French Maid* (two weeks), *The Royal Box*, *The Ballet Girl* (two weeks), *Fair at Midgewood* (return), *Dangerfield '96* and *Oh! Susannah*, during which time have been featured *The Spectator*, *Willie Collier*, *De Wolf Hopper*, *Joseph Jefferson*, *The Lilliputians*, *Lycum Theatre Co.*, *E. H. Sothern*, *Roland Reed*, *Henry Miller*, *Frank Daniels*, *John Drew*, *Julie Kopyak*, *Mrs. Leslie Carter*, *Charles Coghlan*, and *Annie Russell*. The future of this establishment, further down town than any of its competitors, presents several interesting queries since the trolley cars have begun crossing the Brooklyn Bridge, which before the beginning of another season will be crossed by the elevated roads as well.

At the Grand Opera House the Mikado has been sung by the Jaxon co. to good results. It has been finely staged and, on the whole, well rendered. As the management, however, has begun to set aside nights for amateur appearances, and has introduced other changes somewhat outside of the pale of the legitimate, the season is presumably drawing to a close. The coming week is to be divided between *The Chimes of Normandy* and *The Bohemian Girl*. *Kate Claxton* and *The Two Orphans* have prospered at the Bijou with all the strength usually afforded only by novelties. The role of Pierre has been given with intelligence and promise by a grandson of the late Lester Wallack. Manager Harry C. Kennedy next presents *Getty-shark*. At Hyde and Bohman's the most interesting feature has been *Selena Fetter* and *Edwin Milton* in their condensed version of *Captain Impudence*, in which they had efficient support from Theodore Roberts and Mamie Dupont, a bright and winsome little lady. The Verdi Ladies' Trio, for several seasons a feature with the Sunnyside of Paradise Alley, scored heavily with some high-class and pleasing vocalism. Canfield and Carlton made their usual deserved hit. John Daly and Annie Devere showed that "Bridget's Word Goes." Williams and Adams caught a considerable hand with *The Monte Carlo Millionaire*. Stinson and Morton proved an eccentric duo. George Evans chartered entertainingly and sang comic songs admirably, while the two Farnum Brothers brought the curtain down with some startling gymnastic feats. For next week, Beatrice Moreland, Press Eldridge, and Diana are the announced headliners.

At the Gayety Manager Bennett Wilson has had a dash of straight variety, led off by Maggie Cline, who, in short skirts again, and with her hair in a braid hanging down her back, has been quite like the Maggie of the old "Mary Ann Kelson" days. Others in the olio have been Flukowski, Casey and Leclair, Lewis and Ernst, Stanley and Jackson, Ward and Curran, Nestor and Bennett, and Press Eldridge. A return to the legitimate will be made on Monday with *The Cherry Pickers*. The Lyceum, which opened on Sept. 11, closed for the season this (Saturday) night. During the past thirty-three weeks Manager Louis Frey's resident stock has delighted "Dutchtown" with this array of plays: *The Danger Signal*, *The Fugitive*, *Dangers of a Great City*, *The New York Girl*, *The Fire Patrol*, *The White Bat*, *The Dago*, *The Kentucky Girl*, *My Partner*, *The Brand of Cain*, *The Smugglers*, *Gettysburg*, *The Wanderers*, *The Silver King*, *Old Glory*, *Shadows of a Great City*, *The Red Spider*, *Storm Beaten*, *The Blue and Gray*, *The Man Without a Country*, *The Striding Player*, *The Black Flag*, *The Boy of the Regiment*, *The Midnight Alarm*, *The Life Guard*, *The Boy Tramp*, *The Engineer*, *The Heart of New York*, *Eagle's Nest*, *Ranch No. 10*, and *The Last Stroke*.

The Brooklyn Music Hall has had its customary large attendance, where Barnes and Sisson's excellent turn has made the hit of the night. The two judges have also been much appreciated in their fine gymnastic specialty. Other features noted have been McAvoy and May, Florence Moore, Lel Holt, Busch and Lel Holt, Crawford and Manning, also Nelson and Melodie.

The Star has been occupied by the American Burlesquers. They are to make place for the Bentz-Santley co.

The Seidl memorial gathering, after several changes of date, will finally take place at the Academy of Music on Monday evening, May 2. An orchestra of fifty, directed by Franz Kattenborn, will play several selections linked with memories of the late Anton Seidl. The boy choir, the church and the heavenly host are to sing; Richard Bernheimer will play a piano solo; Emil Fischer will sing "Wotan's Farewell," and Dr. Lyman Abbott will offer a eulogy.

SAN FRANCISCO.

Madame Melia and her excellent co. produced three operas at the California during the present week—namely, *Traviata*, *The Barber of Seville*, and *Lucia di Lammermoor*. The success of the engagement from every point of view has been undoubted, and the house has been packed to the doors nightly from the orchestra rail to the last inch in the back of the top gallery. The first night the box office receipts netted \$7,500. It is so long since we have seen first-class Italian opera here that perhaps we are not very hard to please, but it is true that every body was surprised at the wonderful art and magnificent voice displayed by Madame Melia. In a word, it may be said that Melia's voice and method are so near perfection as to practically defy criticism, and moreover dramatically she is a charming and artistic success. In addition to this she is surrounded by a co. of orchestra and leaders who leave absolutely nothing to be desired. Assignments

a very good tenor, if not a great one, and is certainly most artistic in everything which he does. Campanari, Carbone, and Viviani are excellent in all their roles. Taking it all together, this is the most strikingly successful season of grand opera, considering its length, which has ever been seen here, and everybody is hoping that it may serve to persuade operatic managers to give us more of a chance in the future.

Marie Jansen in Delmonico's at Six has been among large audiences at the Columbia 18-24, and though the performance is somewhat uneven, and the farce itself a little foolish, still it is meeting with a great many laughs and the audience always leave in a good humor. It has the distinct merit of being without any spice of suggestiveness, and while it is as unlike Delmonico's at 4, or at any other time, as one could well imagine, the complications are sufficiently well managed to keep the interest throughout the acts. Miss Jansen, who has not been here for many years, is, of course, the main attraction of the performance. She has a naive and attractive personality that enables her to get a good deal more out of her part than most others could do. The only exception that could be taken to her performance is that her singing is not as good as her acting. Clarence Montaine as Hamilton Clarke is exceedingly good, and really most of the merit of the piece is due to the excellence of his rendition of the part. Jessie Bradbury as a French maid looked decidedly pretty. Elise Bertram made a satisfactory subsidiary heroine. Mack Charles as Montague McDouderly did exceedingly well. Miss Jansen will present *The Nancy Hanks* 25-30.

A Stranger in New York is in its second week at the Baldwin 18-25 and business has been very fair. It will be succeeded 25 by *Ferris Hartman* in *The Purser*, and it is safe to say that the opening night will be a big one and the reception tendered to the genial Ferris will be something to be remembered. At the Alcazar *The Strange Adventures of Miss Brown* has been continued 18-24, being the second week of its production. The performance is even better than it was during the opening week and it is giving immense satisfaction, as is evidenced by the packed houses which it has drawn nightly. All the important parts taken by the popular members of this co. are even better sustained than during the first week, and those in the minor roles have improved likewise. Eleanor Sanford, who impersonates one of the seminary girls, is seen to good advantage. This is her first appearance on any stage, and although she has little to do, she is so scientific and painstaking. The Gay Parisians will be produced 25 for the first time at popular prices with L. R. Stockwell in the cast. A new fireproof drop-curtain has been added to this little theatre. It was painted by Edward Williams and is exceedingly effective, the subject being "The Garden of Love." The blending of the colors with the interior decorations of the house is perfection itself.

At this house on the eve of the declaration of war Verne Castro was forced by the exigencies of her part to give a Spanish dance, which was the signal for enthusiastic hisses—not at the little lady herself, however, for she had a decided fancy for the O'Farrell Street place of amusement, but because of the intense hatred which has been engendered here against the country of boleros and mantillas.

Sinbad the Sailor still holds the boards at the Tivoli and the attendance is constant to be increasing. The scenes and ballets are all most excellent in their way, and the finale in the second act has been made patriotic by the introduction of waving American flags and the singing of "The Star Spangled Banner." An American eagle flying overhead creates enormous enthusiasm every night. Carrie Roma is singing a new song that has just been composed especially for her by E. Fletcher Tilton, of this city, the words being *Miss Roma's*. It has achieved a striking success.

A realistic American melodrama has been the attraction at Morosco's 18-24. It is entitled *The Diamond Breaker*, and much attention is paid to mechanical and scenic effects. The play affords a good opportunity for character acting to the various members of the co. Harry Mainhall as Walter Warren, the hero, has very little to do, as is the case with Mortimer Snow in the part of Twinner, a "scapegrace of the mountains." Landers Stevens as Hartman Sackett, the villain, does some good heavy work, and receives plenty of hissing from the gallery. Fred Fairbanks as Solomon, an orthodox Jew, is excellent, and Fred J. Butler as Wolfen-Danger, an eldery war veteran, displays much ability as a character actor. Hand Edna Hall as Rex Allen is very attractive and Queenie Purcell is dainty as Miss Rita. The house is a clever actress and a good makes the most of an impossible part. The Wicklow Postman 25.

A cinematographic reproduction of the *Passion Play* has been given at the Y. M. C. A. Auditorium, commencing 18, under the direction of Louis W. Buckley, assisted by T. D. C. These are thirty-six views and the show well merits a visit. A feature is the soprano solo by Tillie Morrisey, introduced with great success. Phil Hastings, formerly of the Orpheum, is interested in this production.

William L. Greenbaum is the local manager for Pinar Martin Pantomime co., which will open 9 at the Baldwin Theatre as a clever actress and a good knar, who is a native son and has a host of friends in this town.

Alf Ellinghouse has departed for the East in advance of Anna Held, whose tour closes in Denver. Madame Miodjeska intends to return to her home in Southern California early next week, instead of going to Europe as heretofore announced in the Eastern papers.

ST. PAUL.

The repertoire of standard plays presented by Thomas W. Keene during his engagement at the Metropolitan Opera House week 18-24 was a series of magnificent productions, drawing good houses and well pleased to the legitimate. The plays were: *Richard III*, *Louis XI*, *Orbello*, *Marc Antony*, *Shylock*, and *Hamlet* were artistic and powerful portrayals. Mr. Keene has most admirable support in Charles B. Hanford, an actor of marked dramatic ability, in the heroic and opposite leading roles. Mr. Hanford's work is ever most efficient and satisfactory. In *Orbello* he is a clever actress and sustains her role with a charming delicacy of expression. Mary Timmermann's Elizabeth and her Gertrude were impressive and carried with queenly dignity. Her Portia is an exceptionally fine interpretation of the part. Miss Timmermann's fine presence and skill in acting is a strong feature in Mr. Keene's co. Marie Drouot and Mr. S. A. Baker are very satisfactory in their roles. The co. in support is excellent throughout and well deserves favorable mention. Charles H. Yale's *Devil's Auction* drew a large audience 24. The extravaganza was handsomely staged, the scenery was gorgeous, and the play itself was a beautiful and striking stage picture. The specialties were new and good, and the performance was very entertaining. Mildred Holden, Harry M. Brown, Mabel Harrison, Mayme Mayo, Eddie Snow, W. H. Lorella, Conterin Chitlen, Franklin Wasserman, the Brothers Phantoms, and Gilly and De Witt were decidedly good entertainers. The performance admirably pleased the patrons. Roland Reed, accompanied by Isadore Rush and a good co., under the direction of E. B. Jack, presented *The Wrong Mr. Wright* and *A Man of Ideas* 25 to a large and appreciative audience. The play is lively in action throughout. Mr. Reed's clever acting and drill in costumes made striking stage pictures. The specialties were new and good, and the performance was very entertaining. 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John Stanton, George S. Christie as Harry Sea-brooke, Frank L. Hunter as Marshall. All the details have been given, and everything in the way of scenery, costumes, etc., is appropriate and adequate, so that a harmonious and enjoyable performance is the result. During the possession of the Lyceum by the Cummings co. three matinees a week will be given, Monday, Wednesday and Saturday.

Human Hearts is on at Whitney's 24-30. It is a play which has been seen several times, and therefore offers nothing new, although it is being well patronized. The author, Hal Reid, still plays the hero, Tom Logan. The part of Jeanette Logan is taken by Eulalia Bennett. The Land of the Living will follow.

The French Maid began a three nights' engagement at the Empire 25 and was very well received. It is a wholesome and thoroughly enjoyable performance, cleverly acted and well staged. The members of the co. are Charles A. Riggs, Henry Norman, Halley, William Armstrong, George H. H. Fannie Burkhardt, Olive Kephart, Eva Davenport, Henri Leoni, Dan Collier, Edward S. Wentworth, Leonora Ginito, and Yolande Wallace. The co. also embraces a first-class ballet, but in the way of dancing the honors are carried off by Saharet, who introduces in the second act a specialty dancing which is truly out of the ordinary. The attendance throughout the engagement has been very large, and the play has received the most flattering notices from the press.

The new play, Flood Tide, by Edward Weitzel and Emma Louise Orcutt, will be given its first performance at the Empire April 28.

JERSEY CITY.

The fourteenth season of the Academy of Music under the Henderson management came to a close April 23. The season just closed lasted thirty-two weeks. Two stars who appeared here during the season have died—Margaret Mather and Billy Barry. A supplementary season was inaugurated 25-30, when Dan Stuart's veriscope pictures of the Corbett-Fitzsimmons fight at Carson City were presented to poor patronage. A Summer season will commence May 2 at reduced prices, when the H. S. Sackett Stock co. will take possession. In the dramatic contingent are Eleanor Merron, Tempa Evans, Theresa Newcomb, Polly Stockwell, Walla Morgan, Severin De Deyn, Wm. F. Grauer, Conrad Cantner, Thomas Morgan, Harry Brinsley, and others. The opening bill will be The Arabian Nights. Between the acts and after the play vaudeville will be introduced. The people for this portion of the bill opening week will be Wood and Curran, Carpos Brothers Cooke and Oetzer, Crane, May Bell, Harper and Harper and the cinematograph, with the latest views of the war and scenes in Cuba. Two performances will be given daily.

Jersey City Lodge of Elks, No. 211, will hold the annual ladies' social session at the Academy of Music May 1. A big vaudeville bill has been arranged.

Mrs. Etta Henderson, her son Frank and his family, will leave here 2 for the Summer at Long Branch.

Robbins' Circus exhibited here 28 to fair business. All our theatres are decorated with the Stars and Stripes. At the Academy of Music, each side of the proscenium has a stack of guns and flags.

Buffalo Bill is due here May 23.

Walter D. Greene, of this city, writes home that he has been engaged to play with the Creighton Theatre Stock co., Omaha, throughout the Summer months.

KANSAS CITY.

"One of the most uproarious and noisy performances of the season was that of A Hot Old Time, in which the Rays are starting, and which appeared at the Grand Opera House April 24-30 and pleased good audiences. These noisy and lively people were assisted by a number of others who followed them closely in their efforts to make things lively. The audiences were kept in a constant roar of laughter. Frank Laker and Bernard Dylla were with the co. The Tarrytown Widow 1-7.

The Apollo Club, with Emma Juch as its special attraction, gave a delightful concert at the Coates Opera House 23 before an audience that completely filled the theatre.

The Baldwin-Melville co. played a week's engagement at the Coates 24-30 in a repertoire of eight plays, all of which were well presented by an efficient co. that included Louise Hamilton, L. O. Hart, W. H. Murdock, Burt Clark, and others. This was the first co. to appear at 10, 20 and 30 cents at the Coates, and was a departure from the usual custom. Business was excellent, however, showing that the people will patronize a low-price attraction at a high-class house.

The Pearson Stock co., presenting The Midnight Alarm and The District Fair, played to good business at the Gillies week of 24.

Al. L. Truburn, of this city, who has been out with the Chimie Faden co. during the past season, has arrived home for the Summer.

PITTSBURG.

Gayest Manhattan, with a strong cast, opened at the Bijou April 25 to a crowded house. Preparations for the departure of the National Guards have not affected the theatrical business here to any appreciable extent. Next week Black Patti's Troubadours.

At the Grand Opera House The Galley Slave was given 25 by the stock co. The Windom Quartet, Cal Stewart, Frenschell and Lewis, and others appeared in the vaudeville bill. Next week the stock co. will be seen in William Haworth's play, Fern-cliff. The vaudeville attractions will be James Richmond Glenroy, the Everett Trio, Willie and Loretto, Mabel Craig, and others. Business good.

Julia Marlowe opened at the Alvin 25 in The Countess Valenska to a large audience. As You Like It and Ingot were underlined. What Happened to Jones will follow.

At the Avenue Theatre Susie Kirwin, with the Wilbur Opera co., opened to good attendance 25, producing Said Papa, with The Queen's Lace Handkerchief, The Mascot, and The Royal Middy underlined.

The Girl from Paris attracted a large audience to the Duquesne 25. Next week Koster and Bial's Stars, with Charmion.

Manager Thomas Kirk will be tendered a benefit at the Alvin May 8. The attraction, will be Willie Collier in The Man from Mexico.

E. J. DONNELLY.

CLEVELAND.

A wave of patriotic enthusiasm has swept over the country and this city is not behind in her regard for Old Glory. The Fifth Regiment, O. N. G., has been under arms here for the past few days, and the officers were tendered complimentary boxes at the Euclid Avenue Opera House April 27 by the management of the house and of What Happened to Jones, which was the attraction week of 25. Julia Marlowe week of 2.

Black Patti's Troubadours played an engagement at the Lyceum Theatre week of 25, and their closing performance 30 will be the last of the regular season at this house. Engenie Blair will open a Spring season 2 with Camille as the first bill.

The Land of the Living held the boards at the Cleveland Theatre 25-30. Human Hearts 2-7.

Son's Band will be at the Grays' Armory 4-3, and in addition to a grand concert will present the spectacle The Trooping of the Colors, being assisted by Cleveland's famous military organization, the Grays.

The Coan and Hicks benefit at the Euclid Avenue has been postponed from 10 to 11. A fine vaudeville bill will be given.

Manager La Marche has arranged to open his favorite Summer resort, Halthorth's Garden Theatre, June 8, with a fine opera co., presenting grand opera for the first part of the season.

WILLIAM CRAWFORD.

PORTLAND, ORE.

Week ending April 23 the Marquand had the following attractions, all of which did good business: James O'Neill, under the direction of William F. Connor, in Monte Cristo The Dead Heart 18, 19, James A. Herne, under the direction of Henry C. Miner, in his gem of a play, Shore Acres, 20, 21, and Katie Patman, as Bessy, in A Texas Steer, 22, 23.

William Jerome's Herald Square Comedians

under the management of W. F. Fennessy, in A Jay in New York, began with fine patronage at Cord-ray's 17-23, and closed week to good attendance. Richards and Pringle's and Rusco and Holland's Minstrels (consolidated) opened 24 to S. R. O. for a week. Shaw Dramatic co. 8. O. J. MITCHELL.

PROVIDENCE.

The Cherry Pickers was presented at Keith's 25-30, Northern Light 2-7.

At the Providence Opera House 25-30 The Sign of the Cross appeared. De Wolf Hopper in El Capitán, assisted by Reeves' American Band 5-7.

War dispatches were read from the stage at Keith's during the week 25-30.

Reeves' American Band, D. W. Reeves leader, gave a concert in Infantry Hall 26, followed by a Cake Walk, introducing Luke Blackburn, of New York, Champion of America, as well as other Madison Square Garden celebrities. Small house.

St. Anne's Band, of Woonsocket, R. I., eighty-two performers, gave a concert at Infantry Hall 27, assisted by J. E. Donault, of Montreal, organist; L. Jacquet, flutist, and A. Weiss, oboe soloist, both of the Boston Symphony Orchestra; Dr. C. B. Davis, tenor, and Thomas E. Clifford, the baritone of Sunshine of Paradise Alley co. Good house.

Gus Hill was in the city 27, and I think I make a correct statement when I say that he was looking for a site upon which to erect a popular priced theatre.

In my letter to THE MIRROR two weeks ago I made an announcement that Mr. Stephen Irwin had left Keith's in this city to accept a position at the Union Square Theatre, New York. Mr. Irwin has changed his plans and will remain at Mr. Keith's house in this city until the end of the present season.

HOWARD C. RIPLEY.

OMAHA.

Clay Clement received a hearty welcome at the Boyd April 27, 28 in his fine old Virginia play, The New Dominion. While the house was not crowded the audience was very much larger than that of any previous Omaha engagement, and all were well pleased with the work of the star and his well balanced co. The bookings at the Boyd from now on are very few in number, The Rays 1, and The Tarrytown Widow 4, being the only immediate offerings.

The stock co. is giving Moths at the Creighton week of 24 and the audiences, which still continue large, are well pleased with the admirable work of the principals. The specialties include Jessie Conthout, the Sa Vana, and Maud McIntyre. All are heartily enjoyed.

Items: Lucille Laverne, formerly of Frank Mayo's Paddy's Widow, joined the Clay Clement co. 27. Anna Held was booked for the Boyd 8, but when financial terms were broached Paxton and Burgess concluded they might as well undertake to pay the Spanish war debt, and so the engagement was canceled. JOHN R. RINGWALT.

INDIANAPOLIS.

Things theatrical have been quiet here for several weeks. Both English's and the Grand have been dark for some days. Later in the season English's promises some excellent attractions, among them Nat Goodwin and May Irwin.

Son's Band, with his spectacle, The Trooping of the Colors, drew large houses to Tomlinson Hall 20, 21.

Lincoln J. Carter's Under the Dome played a return engagement at the Park 25-27 to fair business. The Empire has closed for the season, to open early in August, earlier this year than usual owing to the fact that this city is to be the meeting place of several national conventions in that month.

Fairbanks, under the able management of George W. Jones, will open soon for about ten weeks of good vaudeville.

Gentry's Pony and Dog Show has done good business here.

The Tarrytown Widow will come to the Grand for one night only 28.

The French Maid will open at English's 28 for three nights and matinee.

W. W. LOWMY.

COLUMBUS.

At the Southern Gayest Manhattan did fair business April 23, 24. It was not an unqualified success, though some of the individual work was good. Gus Pixley and James A. Kiernan being favorably received. Son's Band 2, 3.

The stock co. at the Grand has been playing to packed houses at every performance and Shenandoah will be continued for the remainder of the season, the distinction of being the first play that ever had a continuous run of two weeks in this city. The idler is underlined.

The High Street did fair business 21-23 with Charles A. Gardner as the attraction. Washburn's Minstrels 25-27 gave one of the best performances seen here this season, the first part being exceptionally fine, while the specialties were of a high grade. Master and Man 28, 29. The Black Flag 2-4. A Trip to Chinatown 5-7.

Robert Rogers, of the Grand Stock co., and Louise Mackintosh, of the Neill Stock co., Cincinnati, will be married in this city May 12, instead of Boston, as has been announced.

J. B. DAVIS.

MINNEAPOLIS.

The Metropolitan Theatre was dark April 24-27.

At the Bijou Opera House The Prodigal Father opened for a week 24 to a good-sized audience and made a favorable impression. The co., with two or three exceptions, is made up of competent people who make the most of their respective roles. Rose Melville in the dual role of Dolly Bond and Sis Hopkins made an emphatic hit. George Spink was an excellent Catesby Duff and his musical specialty caught the house. Bert Swor was fairly satisfactory as Tom Breese. Lynn Welcher won favor as Stanley Dodge. Macbeth's avenges as Birdkins and Alma Dodge. They also deserve mention. Marie Wainwright in Shall We Forgive Her week of 1.

Josef Hofmann, the talented young pianist, will appear in concert at the Lyceum Theatre 3.

A. W. Dingwall, general manager for Jacob Litt, was in the city 22, in advance of Shall We Forgive Her.

Manager L. N. Scott, of the Metropolitan Theatre, has returned from New York city.

NEW ORLEANS.

Owing to remarkably good business the Grand Opera co. prolonged its stay here two weeks, and opened the third week of its engagement at the Grand Opera House April 24 by presenting Olivette in an acceptable manner. The tuncful opera Giorio, the Grand Duchess, Trial by Jury, and Cavalier Rusticana were also successfully attempted during the week, and large audiences greeted the co. at every performance. The management has not decided as to the offerings for the last week, but several grand operas are contemplated, every performance of which will be in keeping with the reputation of the co.

The Athletic Park will open 1 with the Mexican National Band as its chief attraction. The Franchi Sisters, song and dance artists, and the Narins, aerial performers, together with the ever popular chutes, will be the other offerings at this resort.

J. MARSHALL QUINTERO.

ATLANTA.

Both the Lyceum and Imperial are dark.

The Atlanta Dramatic Club presented Ben Hur April 21-23 to S. R. O. The performance was excellent in every respect. A carload of magnificent scenery was used. Among those who deserve special mention are Frank Meador, Dee Murphy, Miss Roubal, Lulu Roper, Ruth Cunningham, Margaret Newman, Lillie Brockett, Mary Lou Jackson, Edna Miller, Kathleen Jones, Myrtle Sherrill, and Mrs. Tompkins. All handled their parts well. The male cast included two old-time Thespians, Hunter Course and Hollins Handolph. Edward Canthon handled the part of Ben Hur gracefully and was frequently encored. Others who did good work were Lynn Werner, J. S. Raine, Ira Ford, John Barnes, B. Clark, Doctor Hoke, Hugh Foreman, Mays Ball, E. R. Robinson, E. A. Werner, and C. E. Buchanan. The co. has been requested to repeat the performance and will do so at an early date.

JOHN H. THOMPSON.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Edw. Stout by J. Conerty co. 2.—MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): A Night Off to fair business 15. Small but enthusiastic audiences greeted James Young 19 in The Lady of Lyons and The Love of David Garrick.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: (Grambs and Thoma, lessees): A Night Off 16 to light business; performance fair. Peruch-Beldent-Woodward-Warren co. 24-25.—ITEM: George De Vere's Vaudeville co. has been engaged by the Birmingham Street Railway Co. for a series of entertainments to be given this Summer at East Lake Pavilion.

MOBILE.—THEATRE (J. Tannebaum, manager): Fra Diavolo (local) drew well April 21 and gave highest satisfaction; it was repeated 25 to good house.

TUSCALOOSA.—ACADEMY OF MUSIC (John G. Brady, manager): James Young played Hamlet April 21 to a very large and pleased audience.

ARIZONA.

PHOENIX.—OPERA HOUSE (S. E. Patton, manager): Dark.—PARK THEATRE: Opened by local talent in Ruth, given for the benefit of a public library fund; good audience.—NEW GRAND OPERA HOUSE (S. E. Patton, manager): Will be completed in July.

ARKANSAS.

JONESBORO.—MALONE'S THEATRE (W. T. Malone, manager): Alha Heywood April 14; fair audience and performance. Krause-Stout co. 19-20; performance fair; houses good. Maxborough's American Mystifiers 20-25. Griffith, hypnotist, 1-7.—ITEM: The leading managers in South Missouri, West Tennessee, and North Arkansas held a meeting in this city April 16. Plans and arrangements were provided for a circuit for Summer opera. The season will open about June 30.

VAN BUREN.—OPERA HOUSE (H. A. Britt, manager): Martin Sister April 19 to good houses; audiences pleased. Hobson and McHenry's Lilliputian Show 22, 23; co. and business fair.

NOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): 1402 21.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): James J. Corbett closed a three-night engagement in A Naval Cadet April 20 and made a favorable impression; business good. Melba 25-27. A Stranger in New York 28-30. Harry Corson Clark 2-5. The Nancy Hanks 9-14.—BURBANK THEATRE (John C. Fisher, manager): The Beau-Tail Stock co. in A Day and a Day and The First Born drew largely week ending 24. The First Born will be continued week of 25, in addition to the melodrama in Idaho.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gotlob and Co., lessees): A Stranger in New York April 25, 26. Scheel's Orchestra 27.—OAKLAND THEATRE (F. W. Spencer, manager): Nielson's Flying Ballet 18-24 drew good houses and gave general satisfaction. Clarence Arper in A Wild Goose Chase 25-30.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fleher, manager): James J. Corbett in A Naval Cadet April 16; topheavy house and fair performance. Chase and Daniels Stock co. 18-21.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Robert Mantell April 20 in A Secret Warrant to large and highly pleased audience. Anna Held 22 to A Gay Deceiver to large and enthusiastic house.—DE RENEE THEATRE (Larkin and Harris, managers): In Old Madrid 21, 22; good business and well pleased patrons.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Anna Held April 23; good performance to crowded house. Frederick Warde 24. James J. Corbett 27. Clay Clement 28. A Stranger in New York 14.—TEMPLE THEATRE (G. W. Hascall, manager): In Old Madrid 23; rather fair co. to very small house. Theatre dark indefinitely.

CRIPPLE CREEK.—GRAND OPERA HOUSE (U. G. Danford, manager): Robert Mantell April 19 to fair business in A Secret Warrant. Anna Held. A Gay Deceiver, and The Cat and the Cherub 21 to big business. Veriscope 22-24 to crowded houses. Dan Sully 25. Frederick Warde 26, 1. James J. Corbett 6.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, lessee and manager): Robert B. Mantell in A Secret Warrant April 21; excellent performance; good house. Shore Acres 25 canceled. Daniel Sully 25. Frederick Warde 26. J. J. Corbett 27. Clay Clement 14. Tim Murphy 16.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, proprietress): Magnolia Plantation, under management of Otto C. Flets, April 21 failed to amuse a very small audience. Daniel Sully 26. Frederick Warde 29.

GRAND JUNCTION.—OPERA HOUSE (W. A. Heaton, manager): A Hired Girl April 19; good business; fair performance. Schubert Symphony Club 5.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. R. Bunnell, manager): Cumberland 16 April 22, 23; Josef Hofmann delighted a fashionable assemblage 23, and won fresh encomiums for his masterly playing; the house was well filled and most enthusiastic. Joseph Haworth appeared in Macbeth to a fair gathering 25; Mr. Haworth has not been seen here in some time, and his careful and finished portrayal of Macbeth was thoroughly appreciated by a critical audience. Bertha Gailand, a youthful tragedienne of much beauty and great promise, was pleasing as Lady Macbeth. Henry Miller (return engagement) 27 in The Master. Stuart Robson 29. Lewis Morrison 29, 30. Monte Carlo 2, 3. Return engagement, of Francis Wilson 5. The Chorus Girl 6, 7.—GRAND OPERA HOUSE (Starr and Breed, managers): Passion's Slave, and The Unknown, the double bill offered 21-23, drew topheavy houses, and enthusiastic ones too; the scenery and co. were adequate and the bill one of the enjoyable ones of the season. The Pulse of New York 25-27 was not a winner financially, the war scare drawing crowds from the theatres to the Armory nightly to see the drill and mustering in of recruits; the play had many excellent specialties introduced. Graham's Southern Specialty and Cake Walk co. 29, 30. The St. Ignatius Society 28 will give the war play From Sumter to Appomattox. The Dazzler 2-4. Al. Wood's Vaudeville and Carnival of Sports 5, 7, 9, 11. Francis, Mrs. G. H. Bunnell, wife of Manager Bunnell, of the Hyperion, gave a theatre party to the literary class of which she is a member for the Hofmann matinee 25. W. J. Ferguson, of Cumberland 16, was entertained by Mr. and Mrs. Frank Clarke while in town.—Josef Hofmann was the guest of Morris Steinhart, who gave a dinner for him after the recital.—Edgar Davenport was entertained at the Quinipiac Club after the performance of Cumberland 16. The minstrel entertainment given by the Ladies of Harmonie for benefit of Grace Hospital 19 netted about \$300.—Elizabeth (Laffney) will be the soloist at the last symphony concert 29.—Sarah May Bodwell ("Little Sara") has returned to her home in the city after a most successful Winter in the South. She is a charming dancer, and will appear at the leading shore resorts during the Summer season. Her first appearance here will be at the Ladies' Night given by the members of St. Patrick's Club at their handsome new club house 28.—A. M. Wilkinson was here with Joseph Haworth 25. Mr. Wilkinson reports good business and the remarkable success of Bertha Gailand in Romeo and Juliet and Hamlet.

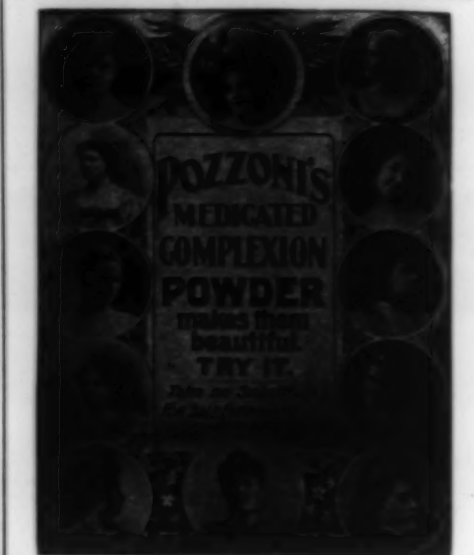
JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Kellar, the magician, mystified a good-sized audience 25; the paraphernalia he introduced was the best ever seen here, and he showed many new and marvelous tricks, in all a most entertaining legendarium performance. Joseph Haworth, assisted by Bertha Gailand and a good supporting co., presented Hamlet and Romeo and Juliet 26, 27 to audiences of generous proportions; the performances

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were finished and well received; this engagement was for the benefit of Harry Steinhart, treasurer of Parsons' Theatre. Henry Miller 29. Stuart Robson 30. Lewis Morrison 29. De Wolf Hopper 3.—OPERA HOUSE (Jennings and Graves, managers): Cole and Johnson played a return engagement 21 to large business, matinee and evening, presenting A Trip to Oontown, and affording much amusement. These stars are very clever and have composed many catchy songs, the most popular being "The Wedding of the Chinese and the Coon," which has been introduced into many comedies. The Gay Parisians 22, 23 gave a mediocre burlesque programme to an indifferent audience. The Crane Players April 25-30, introducing E. M. Crane and the Elmore Sisters, started in opening night by brushing the dust from the S. R. O. sign, business continuing good; repertoire, Daily's Daughters, Boy from Boston, Legally Dead, All for Money, The Two Kids, and Waifs of the Street; all the plays were well received; clever specialties were introduced. Kennedy's Players, headed by Mark Murphy, 27.

BRIDGEPORT.

—SMITH'S AUDITORIUM (Edward C. Smith, manager): Bartley Campbell's perennial White Slave April 21-23. Unexpected closing of season of Passion's Slave 23 caused decided hustling to fill their booked time 25-27, but Manager Smith finally succeeded in getting together a satisfactory vaudeville, headed by The Seven Reed Birds; others were the Baron Duo, Forbier, Mason and Mason, the Brilliant Quartette (in a hodge-podge which belied their name), Flatow and Dunn, and Weston and Devenux. A Wife Wanted 28-30. The Prodigal Father 2-4. Forgiven 3-7. Flynn and Sheridan's Big Sensation 9-11.—PARK CITY THEATRE (Walter L. Rowland, manager): Hoy's newest farce, A Day and a Night, 23; except in number of musical specialties, clever illuminated advertising and scenic

effects, the play is decidedly lacking in merit, even given by the admirable cast. Under the Red Robe 25. Lewis Morrison repeated his artistic success in his return date of The Master of Ceremonies 27. Stuart Robson 29. Cora Fayton 31. Andrew Mack 9, 10. Items: While exact dates are still undecided, it is certain the season here will run later than usual, as it has already been far and away the best season ever had—at both houses—Professor Samuel Simonds Sanford, of Yale, a native of this city, is to appear at the closing concert of the Oratorio Society (local) 28.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Madame Lotti and a fine list of artists gave one of the most magnificent concerts ever heard in Norwich April 20 to a large and most enthusiastic audience. A Day and a Night April 25 to a good-sized house; the farce is being carefully revised by Mr. Hoyt, and by the time it is given to a New York audience, at the opening of the Fall season, it will doubtless be one of the biggest of the Hoyt successes; a very strong co. is presenting the farce, including Olla Harlan, Georgia Caine, William Harris, Villa Knox, and others of pronounced ability; the music is a feature, the songs all being bright and catchy. Kellar 27. Joseph Haworth 29.

WATERBURY.—POLI'S THEATRE (Edward Goodman, manager): Cumberland 31 April 21. Under the Red Robe 26. Vandeville 27-29. Henry Miller 30. The Chorus Girl 2, 3. Francis Wilson 4. Jacques' Opera House (Jean Jacques, manager): Sowing the Wind 26. A Day and a Night attracted a large audience 22. Stuart Robson in The Jackkins delighted a large audience 27. The Master of Ceremonies 28. El Capitan 2. Items: It is said that Manager Jacques will have a new theatre next season.

NEW BRITAIN.—ROSWIN LYCEUM (Gilbert and Lynch, managers): Lewis Morrison in The Master of Ceremonies April 25 to a large and well-pleased audience. Andrew Mack 12. John Drew 18. OPERA HOUSE (F. W. Mitchell, manager): Side Tracked 22 by E. H. O'Connor and a competent co. to good business; specialties good. Empire Stock co. 2-7.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Side Tracked April 23; large house; excellent co. Lester's Minstrels and Vandeville failed to appear 28, 27. The Pulse of New York (return date) 28; small house; good co.; stormy night. Howe's autumnscope 30. Tanner's Comedians 3, 4.

WILLIAMSTOWN.—LOOMER OPERA HOUSE (John H. Gray, manager): Kellar April 26 rendered his clever exhibition of magic in an artistic manner to a good house. Joseph Haworth in Mabel 24, with strong supporting co., pleased a fashionable audience. Manager Gray presented small silk flags to all who attended.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): A Day and a Night April 27 filled the house with an appreciative audience. Kellar 28 to a fair-sized audience; inclement weather. Andrew Mack 4.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Edison's moving pictures April 23-25 to a good business.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (James K. Baylis, manager): Joseph Jefferson presented Rip Van Winkle to an overflowing house April 23. Secret Service 30. Items: The season is about over here, and with the exception of a small booking the house will be closed until September.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weiss, manager): Tucker Vaught co. closed a week's engagement April 23 to poor business. Plays presented: La Belle Maria, A Hero in Rags, The Lightning Rod Agent, The Penalty of a Sin, Pygmalion and Galatea, A Bachelor's Wife, and The Little Scout. The regular season of this house closed with this attraction. Items: The Pulse of New York (return date) in Galveston. He has been appointed Solicitor-General of the Florida Central and Peninsular Railroad, with headquarters in New York, and will solicit business from the theatrical co. Mr. Weiss expects to return to this city in the fall and assume the management of the theatre.

Macon.—ACADEMY OF MUSIC (Henry Horne, manager): Whitcomb Riley April 19 pleased a large audience. Columbia Opera co., booked for 22, 23, did not put in appearance. House closed for the season.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Southern May Musical co. 7.

IDaho.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Frederick Ward in Virginia and Ingomar April 21, 22 was welcomed by appreciative audiences, receiving many curtain calls; good houses. On 21 Mr. Ward lectured on Shakespeare at the Columbia for the benefit of the Public School children. The house was packed. The co. were entertained in a social session by the Elks 22. Mr. Ward lectured on the Ladies' Columbia Club.

WALLACE.—MAISON TEMPLE (M. J. Flohr, resident manager): Richards and Pringle's Minstrels filled the house April 18. Town Topics 20; excellent performance; fair business. The Mysterious Mr. Bugle 27.

POCATELLO.—OPERA HOUSE (H. B. Kimpert, manager): Frederick Ward in Virginia April 23 to a good house; attraction pleased. Janet Waldorf in Ingomar 30.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Edwin Tanner April 24 in Dr. Jekyll and Mr. Hyde; fair house and satisfaction. Robert Downing 28 will close the season at the Grand. The supplementary season will commence 5. The Ladies' Minstrels. Anna Beld 7. The Tarrytown Widow 14. The Auditorium (A. R. Waterman, manager): A Trip to the Circus closed 24 to a good week's business and gave satisfaction; co. presented The Electric Hotel 25. A Breezy Time 24-25 opened to S. R. O. and gave satisfaction. Beach and Bowers' Minstrels 28-30. Items: Jack Allinson, under control of the Lewis Pavilion and will open it 9. The house, which is new, will be devoted to vaudeville. Mr. Allinson's friends will welcome him here again. He has just closed with Harry Corson Clarke's What Happened to Jones.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Hogan's Alley gave satisfaction to crowded house April 21. A Trip to the Circus 29. Robert G. Ingersoll 2. Items: Jack Timmons, of The South Before the War, will manage Harry Martell's Merry-makers next season. Mr. Martell will also have on the road next season South Before the War, Martell's Pantomime Extravaganza co., and John Griffith in a new play, The Average.

MT. CARROLL.—OPERA HOUSE (W. F. Patterson, manager): Dark. Items: The Tierney and Freeman Minstrel co. that will open here April 28 are booked in some of the best of the smaller cities hereabout, and anticipate a successful season. F. A. Rindollar, Bob Whitney, and Adolf Gifford, of this city, have joined the co.

EAST ST. LOUIS.—McCASLAND'S OPERA HOUSE (William Knapp, manager): Ferris' Comedians in Greenish Lightning to deservedly poor business April 17. Lillian Lewis in For Liberty and Love drew two good houses 24. The Secret Enemy 1. St. Plunkard 15.

DIXON.—OPERA HOUSE (F. A. Truman, manager): A Breezy Time April 23; good attendance; satisfaction given. Dan A. Stuart's veriscope showing Corbett-Fitzsimmons fight 27 satisfied light house. Items: A Breezy Time closed its season 30 and will begin a new season 2. Veriscope co. closed season 28.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Roland Reed, assisted by Isadore Rush and a capable co., presented A Man of Ideas April 18 to a large house. Darkest America (return engagement) 26; good house. Primrose and West's Minstrels canceled.

OTTAWA.—SHERWOOD OPERA HOUSE (C. H. Hodgkinson, manager): The South Before the War, one of the best negro shows on the road, closed season here April 20 to medium business. Darkest America 21 to good business. Hi Henry's Minstrels 3.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): A Breezy Time 22 pleased a packed

house. Items: John G. McDowell, of A Breezy Time, was heartily welcomed by his many personal friends and admirers here.

STREATOR.—PLUMS OPERA HOUSE (J. E. Williams, manager): South Before the War April 18; large business; fair performance. Holden Comedy co. 21-23 in Our Boys, Tom Sawyer, and The Plunger; good business.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Holden Comedy co. No. 2 closed a week of fair business April 22; plays presented, Alabama, The Danites, The Two Orphans, and The Denver Express. Hi Henry's Minstrels 6.

BRAZIL.—MCGARRON OPERA HOUSE (operated by the Monk Introduction Co.; Bert Heyman, manager): The Sylvia Bidwell co., billed for April 25-27, disbanded at Logansport 22. Eldon's Comedians 9-13.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Hogan's Alley did a fair business April 22 and gave satisfaction.

ELGIN.—OPERA HOUSE (F. W. Jencks, manager): Hogan's Alley April 21 to a fair house; good performance.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): Dr. Jekyll and Mr. Hyde before a small audience 21; performance fair. Holden Comedy co. No. 2 25-30.

PANA.—NEW GRAND (Lou Riley, manager): Monroe and Hart in The Gay Matinee Girl April 20; fair house and audience well pleased.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): A Breezy Time April 27. Robert Downing in Damon and Pythias 29.

FREEDPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): Darkest America before a packed house April 19; pleased audience.

MATTOON.—THEATRE (Charles Hogue, manager): Murray Comedy co. April 18-23; general satisfaction to fair business.

LINCOLN.—BROADWAY THEATRE (Cossett and Foley, managers): Edwin Tanner in Dr. Jekyll and Mr. Hyde April 22; small house; poor performance. Beach and Bowers' Minstrels 29.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heintz, manager): Robert Downing in Ingomar April 25 to small but appreciative audience.

PETERSBURG.—OLYMPIC THEATRE (J. W. Williams, manager): Edwin Tanner in Dr. Jekyll and Mr. Hyde April 19 to a small house; performance fair.

CLINTON.—NEW OPERA HOUSE (John B. Arthurs, manager): South Before the War April 13.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Chase-Lister co. April 18-23 to fair business. Chaucery Olcott in Sweet Inniscarra 25. Agnes Herndon co. 25-30.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (J. B. Weber, manager): Closed for the season; it is quite likely that a change will soon be made in the management of this house. Elks 21. The team of Fred and Nellie Carmentella Trio and the Reverse Sisters joined the Fay Foster Burlesque co. 24—will O. Edmunds, Dorothy Lewis, John Kennedy, and David Conger, of Alone in Greater New York, were here 27 visiting friends—Walter Floyd, of When London Sleeps, has been engaged as end man at the Elks' Minstrels. Fred E. Daly, of the team of Fred and Nellie Daly, now with Fay Foster co., has enlisted in Co. E, First Regiment, Kentucky State Guards, and will close season with that co. 30. Nellie Daly will continue with the co. Mr. Daly was formerly a member of Co. E, Seventh United States Cavalry, and will not doubt make a valuable man for the militia. A. C. Arthur, manager of the Avenue, Louisville, was here 24 on business—A Night Off co. closed its season in Louisville 22 on account of poor business. Jean Williams, the manager, left at once for New York—David Conger has just completed a five-act melodrama, entitled A Race for Life, and will produce it next month for copyright purposes. Tim Keller, agent of Fay Foster co., closed with that organization 27. The Heart of Chicago will close at Chatham, Ont. April 30, and Allen Hampton, stage-manager of that co., will come here to direct the Elks' Minstrels. The social session held by the Elks 23 proved one of the most delightful events of the season. Louisville and Jeffersonville lodges being in attendance.

W. L. GROVE.

MARIION.—WHITE'S THEATRE (E. L. Kinneman, manager): The Senter Payton Comedy co. closed a profitable week April 23; co. not strong. Ferris Comedians opened their week's engagement 25 to an audience that filled every inch of seating and standing room; Lord Mc Five Shillings was presented, followed by an olio of specialties that brought down the house; Eddie Carroll was repeatedly recalled; George Olla's music was extremely good and won much applause. GRAND OPERA HOUSE (E. L. Kinneman, manager): A Night Off canceled 25. House closed for season. Items: Marion Lodge 195, B. F. O. E. will give a patriotic concert 27, followed by a banquet.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Beach and Bowers' Minstrels gave excellent satisfaction to large house April 18. Elks' Minstrels to big houses 19, 20; splendid performances. Murray Comedy co. 25 for a week to a large house. Items: The Murray Comedy co. will close here 29 on account of a forty week. ELWOOD. OPERA HOUSE (Joe A. Kramer, manager): Shore Acres by Archie Boyd and a very well balanced co. pleased a large audience April 23. Items: Beatrice Raymond is rehearsing her operatic fairy play, Queen Flora's Dream, which will be presented 29 by four hundred children.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Sylvia Bidwell co. 19-24 to light business; closed here. Items: S. B. Patterson, of this city, this season agent for the Calhoun Opera co., was home for a few days, and left here April 24 as agent for the Columbia Opera co.

LA PORTE.—HALL'S OPERA HOUSE (Hall and Gish, managers): Hi Henry's Minstrels April 26; good performance to S. R. O. Under the Dome 26. Auction 27. House closed for season. LAY OPERA HOUSE (John Wolf, manager): Closed for season.

RICHMOND.—THE BRADLEY (Murray and Swisher, managers): Washburn's White and Colored Minstrels April 20 to good business. PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Macaulay Patton co. opened 25 in A Minister's Son to good business.

SOUTH BEND.—OLYMPIA OPERA HOUSE (F. C. Nippold, manager): Thomas W. Keene 9. Grand Opera House (J. H. Dobbins, manager): Hi Henry's Minstrels April 27 to a packed house and gave satisfaction. Under the Dome 30.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Porter J. White in Faust April 18; small house on account of rain; co. first-class. Other People's Money canceled 16. Warren Comedy co. 30 June 4.

EVANSVILLE.—GRAND (King Cobbs, manager): Beach and Bowers' Minstrels drew fair house; performance was very good. PEOPLE'S (T. J. Gish, manager): Van Dyke and Eaton co. drew good houses 18-23. Same co. 23-30.

KNIGHTSTOWN.—ALHAMBRA OPERA HOUSE (Ben T. Brown, manager): House opened with Robert Downing in The Gladiator April 20; performance excellent; attendance very large; receipts \$306. Hennessey Leroy 28. Macaulay Patton co. 9-14.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, managers): Salisbury Orchestra April 27 to a good house and gave satisfaction. Items: The house is being remodeled and will reopen 25. Several good attractions are booked after that date.

PORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): Mr. and Mrs. Robert Wayne 25-30.

NEW CASTLE.—ALCAZAR THEATRE (Ben Brown, manager): Shore Acres 22, with Archie Boyd in the title role, pleased a good house. Macaulay Patton co. 27.

ROCKFORD.—OPERA HOUSE (D. Strohme, manager): Alone in Greater New York 3. CARLISLE HALL (Carlisle Brothers, managers): Dark.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Local minstrels April 21, 22; proceeds \$140.

MUNCIE.—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, manager): Alone in Greater New York April 21 to moderate business.

ELKHART.—BUCKLEN OPERA HOUSE (David Car-



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per, manager): Darkest America April 27; excellent performance; good house.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Agnes Herndon co. April 18-23 to moderate business. The following plays were creditably presented: La Belle Marie, A Wife's Honor, A Night's Frolic, Great Brooklyn Handicap, The Sunny South, Jealous Mrs. Brown, and Saved from the Flames. Chaucery Olcott in Sweet Inniscarra 26. Beach and Bowers' Minstrels 4.

CEGAR RAPIDS.—GREENE'S OPERA HOUSE (John R. Henderson, manager): Primrose and West's Minstrels closed regular season of this house April 21 to good business. Chase-Lister co. are playing three weeks' engagement in repertoire, opening 25 to crowded house. Yawee 3. Items: Manager John R. Henderson returned from Excelsior Springs, Mo. 23, much improved in health.

CLINTON.—ECONOMIC THEATRE (W. McMillan, manager): Primrose and West's Minstrels April 22 to big business; excellent performance. The Gibney co. 25-30. DAVIS OPERA HOUSE (William McMillan, manager): Little Trixie 15 pleased small business. A Breezy Time 21 to deservedly small business.

COUNCIL BLUFFS.—DOHARTY THEATRE (George N. Bowen, manager): Clay Clement April 19 presented The Musician's Sweetheart, With Other Eyes, and Napoleon's Guard to good business. Song recital by Katharine Fisk and Beta Lorton 21; large audience. John Pringle's Comedy co. opened for a week 24.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Primrose and West's Minstrels April 19 to good business; fair satisfaction. Lawrence Holmes co. 25-27 opened to good business in Reaping the Whirlwind. John Pringle's Comedy co. 27. SEIG THEATRE (W. H. Evans, manager): Dark.

KEOKUK.—OPERA HOUSE (D. R. Craig, manager): Eunice Goodrich and a capable co. played to S. R. O. April 22, 23 and gave satisfaction in The Female Burglar, Just a Plain American Girl and many good specialties. Agnes Herndon in Saved from the Flames 25 had a good house despite the rain. Beach and Bowers' Minstrels will close the season 9, 10.

DAVENPORT.—BURTON OPERA HOUSE (Chamberlin, Kindt and Co., managers): Clayton's Jubilee Singers (colored) April 21 to about a \$15 house. The Gibney in The Cotton Spinner 24. Chaucery Olcott 27. Robert Downing 30.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): The Flints April 25-30 opened to a very large house, giving a fine entertainment.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): P. T. Wright's Colored Minstrels April 20 to good house; audience pleased.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Nashville Students April 18, 19 to good houses; performance fair.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Clay Clement and his superb coterie of artists, who made such a strong impression on us earlier in the season, returned April 23 in The New Dominion, and were welcomed by a patronage that was not only most gratifying financially, but which also testified, by the most liberal applause and repeated curtain calls, how deeply the pretty little play and the consummate skill of the players had appealed to us; the co. comprises Frank E. Aiken, J. D. Williams, William B. Mack, T. F. O'Malley, Nell McEwen, Annie Filbourne, Gertrude O'Malley and Karra Kenworthy and so perfect was their work that to mention one without citing all would be unfair. Sharpley's Lyceum Theatre co., starring Aida Lawrence, 25-30, opening in A Celebrated Case. GRAND OPERA HOUSE (O. T. Crawford, local manager): The operetta Little Red Riding Hood, by local children, for benefit of Auditorium fund, 25, under auspices of a fraternal society; production a success financially and artistically. No announcements.

THOMAS R. HYATT.

MCPHERSON.—OPERA HOUSE (J. F. McElvaine, manager): Queen Esther (local) April 19, 20 to packed houses; performances good. Schubert Ladies' Quartette and Symphony Club 21 to small but appreciative audience. Harry Fitzgerald's Night Tuxedo Trio 30.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Flannigan's Flats April 23 was well received by a fair house. Vaudalia Varnum 29. Vitascopes 4. Cusaden Comedy co. 24.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, manager): Warner Comedy co. April 18-23 to good business; co. good. Professor Gentry's Dog and Pony Show 2.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Lar Africa co. April 19; poor performance to poor business.

LYONS.—BUTLER'S OPERA HOUSE (Fred R. Lutz, manager): Schubert Symphony Club April 22; refined and pleasing performance; well attended.

GREAT BEND.—GRAND OPERA HOUSE (Captain Lewis, manager): Schubert Symphony Club April 25; good business; performance excellent.

HUTCHINSON.—OPERA HOUSE (W. A. Low, manager): Schubert Symphony Club April 26; good house; entertainment satisfactory.

PARSONS.—OPERA HOUSE (O. P. M. Wiley, manager): Marie Bell Opera co. 2.

PORT SCOTT.—DARTMOUTH THEATRE (Harry C. Erlich, manager): St. Plunkard April 30.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Pudd'nhead Wilson 14.

KENTUCKY.

DANVILLE.—OPERA HOUSE (C. T. Veach, manager): Harry Clinton Sawyer, assisted by local talent, in concert April 21; poor house and performance. Alha Heywood 26; fair house; excellent entertainment.

FRANKFORT.—CAPITAL OPERA HOUSE (John L. Scott, Jr., manager): My Friend from India April 18 to good business; splendid co.; excellent performance.

ST. STERLING.—GRAND OPERA HOUSE (W. B. O'Connell, manager): Boone, hypnotist, 2, 3. Alha Heywood 5.

SOMERSET.—GEN OPERA HOUSE (E. L. Ogden, manager): Old Farmer Hopkins April 22; good house; poor performance.

MAINE.

PORTLAND.—THE JEFFERSON (Fay Brothers and Hordford, managers): The Herminians played to good business April 22-23. Thomas Q. Seabrooke joined The Isle of Champagne here 25, 26, being ably seconded by Katherine Germaine and a well trained chorus; business big. Pudd'nhead Wilson 28. Andrew Mack 29, 30. Joseph Haworth 31. Items: Theatre (Charles C. Tukey, manager): U. T. C. 22, 23 filled house. Katherine Robert co. in East Lynette, The Hand of Fate, Clemenceau Case, Convict's

Wife, Fanchon, A Heroine in Rags, A Noble Falsehood, The Girl from the Circus, and Kathleen Macourneen 24-30, with Dora Wiley as a special feature, to big business. Items: Manager McCullum informs that Georgia Waldron will do lead work at the new Cape Theatre the coming season, and all old Peak's is and favorites, including W. H. Pascoe and Beatrice Ingram, have been signed for his new house. He is now closing his bookings—Byron Douglas, of this city, who has been playing Secret Service during the past season, has been secured as stage-manager for the Glen at Peak's Island—Edward Fay of Lowell, was in town 27. Manager Charles Collins, of the Jefferson, has been confined to his apartments for several days with illness, during which time Paul Fay has had charge of house.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): The Herminians April 21; fair business. Thomas Q. Seabrooke in The Isle of Champagne greatly pleased a small house. Mand Hillman co. 2. OPERA HOUSE (Charles Horbury, manager): California Trio 25-30 opened to good business.

BIDDEFORD.—CITY OPERA HOUSE (J. W. Sutherland, manager): The Herminians April 25 pleased a fair house. Mand Hillman co. 31. Items: William Collins of the Wilbur Opera co., is visiting his home here.

BATH.—COLUMBIA THEATRE (E. D. Jamison, manager): A large audience enjoyed U. T. C. as presented by Stowe's co. April 25. Katherine Robert 27.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Joseph Haworth 2, 3. Stowe's U. T. C. 4. A Bunch of Keys 13, 14.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): U. T. C. April 30. Joseph Haworth 4.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Faust April 22. Rentfrow's Pathfinders opened for a week 25, presenting The Lightning Express to S. R. O.; the bills for the rest of the week are Below Zero, Devil's Gold Mine, Pair of Ours, Old Glory Forever, and The Judge. Gayest Manhattan 3. Fun on the Pacific Mail (Elks' benefit) 9.

NAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Faust April 23; performance and scenic effects fine; business fair. Cutty's Orchestra (local) gave a concert to fair business 26. My Friend from India 28. Arnold Wolford's Comedy co. canceled 25-30.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): The Cap and Bolis Club of Williams College presented For One Night Only April 21 for the benefit of the Union Relief Association; the boys gave a very entertaining performance. Beldinger's Band (local) presented a fair-sized audience 22, his similar success being a new feature. The Maine monument fund was remembered by a sacred concert by the Second Regiment Band 24. The Wilbur Opera co. broke out 26 and was not under control till late Saturday night; the usual string of operas were given in a fairly able way and varied by a minstrel opening part; the living pictures ran mostly to patriotic subjects; Mand Daniel, the busy woman who has charge of the co. this season, devised a variation of the animated song sheet in a huge American flag, through which fair singers rendered "The Star Spangled Banner" in the foreground. Uncle Sam rescued a pitiful maiden known as Cuba; this was shown here for the first time on any stage and made a pronounced hit. Francis Wilson in Half a King 3. The Ensign, by Co. H, Naval Militia, 10. A Day and a Night 11. Andrew Mack 14. John Drew 16. Nelson's Theatre (F. F. Shes and Co., managers): Under the Red Robe 23. Stuart Robson in The Jackkins played a good-sized audience 26; the supporting co. is excellent, the work of Thomas A. Wise as the sheriff being a particularly rich characterization. Henry Miller in The Master closed the Nelson's regular season 28. The Nelson will reopen 2 with continuing vaudeville. Manager Shes, closing his New Gilmore 30 and transferring this class of entertainment to his new house. The half dozen bookings already made for May will doubtless be transferred to the Court Square. He had not intended to make this change till June 1, but this week decided to do so at once. The Nelson can be cooled and ought to make a popular Summer theatre.

EDWIN DWIGHT.

LOWELL.—OPERA HOUSE (Fay Brothers and Hordford, managers): Kellar paid his annual visit April 20, 21 and as usual gave an exceedingly pleasing entertainment; light business; his decapitation illusion is new hereabouts and clever. Denman Thompson in The Old Homestead 22 attracted a large and demonstrative audience; Will M. Cressy, Fred Clare, and Annie Thompson were noticeably good. A fine presentation of The Prisoner of Zenda was given 23, with Howard Gould and Fanchon Campbell in the leading roles; a fine attendance was present. Cora Fayton's Stock co., numbering Florence Hamilton, Kirk Brown, and Tony West among its roster, came in for a week 25 opening to large houses; the repertoire includes Woman Against Woman, Denise, Only a Farmer's Daughter, East Lynne, and Alone in London. The Isle of Champagne 3. A Day and a Night 4. Music Hall (W. H. Brady, manager): Peter Maher's Vaudeville co. 21-23 gave an excellent performance to fair business; the favorite teams were Forrell and Starck, Nellie Franklin, and St. John and Lytton. John E. Miles and the Ideal Stock co. are here for a week 25; the plays presented are Michael Strang, The Blacksmith's Daughter, That Circus Girl, and New Mexico; they gave good satisfaction, but are drawing poorly. Parisian Girls Burlesques 24. Items: The Nickelodeon is still a factor. Leo Schulz, cellist of the Boston Symphony Orchestra, and Pauline Woltmann were heard in recital 25.

OSMAY A. COCK.

WORCESTER.—THEATRE (James F. Hoyt, manager): The Sign of the Cross April 21-23. Stuart Robson in The Jackkins 25 had a comfortable patronage. The Manhattan Comedy co., a group of six Lyceum school graduates, headed by Albert Brown, of this city, appeared 26, presenting Sweethearts, Rain Clouds, and When a Man's Married, to a fair house. Andrew Mack in An Irish Gentleman 27, 28. De Wolf Hopper 4. Lewis Morrison 6, 7. LOTBROOK'S OPERA HOUSE (Alfred T. Wilton, manager): Rice and Hall's Minstrels 25-30, through the presence of Billy Rice, did a good business and gave general satisfaction. A Trip to Countown 2-7.

co. In The Idol's Eye, had one of the largest audiences of the season. Every one was delighted with performance. About one hundred students from Williams College attended and vigorously applauded. Pudd'nhead Wilson.

HOLYOKE.—Opera House (B. L. Potter, manager): King Daniels in The Idol's Eye April 21; large and enthusiastic audience. Kellar 23; small house. Andrew Mack in An Irish Gentleman 25. Lewis Morrison 3. 4.—EMPIRE (T. F. Murray, manager): The Dazzler 23-26 opened to a full house.—ITEM: Manager Potter has been re-engaged to manage the Opera House next season and is now booking.

LAWRENCE.—Opera House (A. L. Grant, manager): Howard Gould and a good co. presented The Prisoner of Zenda to a fair audience April 23. Denman Thompson gave his usual excellent performance of The Old Homestead to a large house 23. Passion Play to good business 24. The Isle of Champagne 2. Corse Payton Stock co. 27.

PITTSFIELD.—Academy of Music (M. Callahan, manager): King Daniels in The Idol's Eye April 21; performance good. Fair house. Lewis Morrison in The Master of Ceremonies 25 gave an excellent performance to a large audience. The Dazzler 26, 27 to good houses; excellent performance. Francis Wilson 30. Rachelle Renard 27.

HAVERHILL.—Academy of Music (James P. West, manager): The Prisoner of Zenda April 21 pleased a large house. The co. was excellent, and the scenic effects all that could be desired. Edwin Mayo in Pudd'nhead Wilson (return engagement) to a fair house scored another success. A Day and Night 5.

FALL RIVER.—Academy of Music (William J. Wiley, manager): John Graham's Southern Specialty and Cake Walk co. (return engagement) April 21 drew small houses. The Sages in feats of hypnotism opened 25 for a week's engagement and are delighting fair audiences.—RICK'S THEATRE (Frank Buckley, manager): Tennessee's Pardner 30.

PITTSBURGH.—Whitney Opera House (J. K. Oldfield, manager): Frankie Carpenter co. opened a week's engagement April 21 in a fair house to good business. Con the Ferret, Pawn Ticket 210, A Brave Girl, and The Ranch King were presented the first of week.

AMESBURY.—Opera House (Collins and Bagley, managers): Fifth Avenue Theatre Stock co. April 23-30 to fair business, presenting the following plays: Stricken Blind, Diamond Mystery, Tom Comstock, His Lordship, From Over the Sea, and Driven from Home.

NORTHAMPTON.—Academy of Music (William H. Todd, manager): Secret Service April 19. Frank Daniels in The Idol's Eye 22 delighted a good house. Andrew Mack 23.

LYNN.—Theatre (Dodge and Harrison, manager): Tennessee's Pardner April 25; excellent performance; crowded house; this was the theatre attaches' benefit and good judgment was shown in the selection. 7-30-8 (local) 25. The Hermanns 30.

GARDNER.—Opera House (George E. Handerson, manager): Frankie Carpenter April 21-23 to very poor attendance. Boston Philharmonic Club 27 to a packed house. Frankie Carpenter co. 27.

TAUNTON.—Theatre (R. A. Harrington, manager): Tennessee's Pardner April 26 to small but well pleased audience.

WESTFIELD.—Opera House (Clarence Van Dusen, manager): The Dazzler April 25; good-sized audience; exceptionally good performance.

MILFORD.—Music Hall (H. S. Morgan, manager): Graham's Cake Walk pleased a fair-sized audience April 21.

SALEM.—Mechanic Hall (Andrews, Moulton and Johnson, managers): Wilbur Opera co. April 18-25 closed the regular season here to fair business.

MICHIGAN.

SAGINAW.—Academy of Music (J. H. Davidson, manager): J. Knox Gavin co. April 18-23 to large houses; co. was excellent and presented The Black Flag, A Fatal Error, Joe's Wife, Lovers' Lane, and A Hoosier Boy. —ITEM: Ida Anderson, of this city, who has just closed a thirty weeks' tour with Rachelle Renard, will present Lady Audley's Secret at the Academy some time in the summer, being assisted by professionals from New York. —Manager Davidson has canceled the engagement of the Abbott Opera co.

GRAND RAPIDS.—Powers (O. Stair, manager): The Passion Play moving pictures attracted good-sized audiences April 25-30. Roland Reed 2. —GRAND (O. Stair, manager): W. S. Brady's Stock co. filled out the last half of week of 18 with Moths of Society before audiences fair in numbers, during week of 25 the co. is presenting The Gaiety Slave and From Front many capable people are included in the co. and a noteworthy fact about all the productions is the excellent settings.

LANSING.—Baird's Opera House (James J. Baird, manager): Stetson's U. T. C. to crowded house April 26, giving satisfaction. Thomas W. Keene 4.—ITEM: Manager Fred B. Mead has leased the Star to private parties, who will use it for warehouse purposes, and its career as a theatre is ended. It has been a losing venture, and Manager Mead will devote his time to other business interests.

MUSKOGEE.—Opera House (F. L. Reynolds, manager): Hi Henry's Minstrels to S. R. O. April 23; performance excellent. A Bachelor's Homecoming 24; fine performance to fair house. Columbia Comedy co. 9-14. Darkest America 23. Robert Downing 27.—ITEM: Muskegon Lodge, R. P. O. E., tendered a reception to Hi Henry's Minstrels 22.

LUDINGTON.—Opera House (U. S. Grant, manager): Barbour Theatre co. April 18-23 in A Cheerful Lie, Brought to Justice, The Country Girl, The Pat of the Klondike, The Bachelor's Wedding, and The Irish Adversary; fair houses; general satisfaction. William Owen co. 28-30. Reims and North's U. T. C. 5.

ADRIAN.—New Crowwell Opera House (C. D. Hardy, manager): Darkest America 7.—ITEM: The work on the quarters for the Elks in the Armory Block is progressing finely. They will consist of a club room, a parlor, a lodge room and a dining room. The lodge has fifteen petitions for initiation and was instituted April 6.

SAY CITY.—Wood's Opera House (A. E. Davidson, manager): Abbott Opera co. opened for four nights April 20 in Mascot; the co. was an inferior one and Manager Davidson canceled the engagement. U. T. C. 29. A Bachelor's Homecoming 30.—ITEM: Manager Davidson and wife are in Chicago for a week.

COLDWATER.—Tibbitts Opera House (John T. Jackson, manager): Hennessy Leroye April 18 (return engagement) to good business in Other People's Money. Stetson's U. T. C. 21 to crowded house; satisfactory performance. Columbia Comedy co. 25-31.

SAULT STE. MARIE.—Soo Opera House (C. W. Given, manager): A Bachelor's Homecoming April 19; performance fair; poor house.

MILES.—Opera House (S. Gunzburg, manager): Salsbury Orchestra April 23; small house; first-class performance. May Smith Robbins in Little Trilix 23; poor business; good co. Under the Dome 29. Senter Payton co. 27.

BATTLE CREEK.—Hamblin's Opera House (E. K. Smith, manager): Mr. and Mrs. Robert Wayne closed April 21 a successful week; they are very popular in this city. Stetson's U. T. C. 25; fair house and satisfaction.

FLINT.—Stone's Opera House (Stones and Thayer, managers): Shannon of the Sixth gave satisfaction to a fair house April 20. Stetson's U. T. C. 27 to fair house.

KALAMAZOO.—Academy of Music (B. A. Bush, manager): Stetson's large co. gave one of the best presentations of U. T. C. ever seen in this city April 25; large audience both afternoon and evening.

DOWAGIAC.—Rickwith Memorial Theatre (W. T. Leckie, manager): Darkest America April 23; large house and well pleased audience. Bijou Stock co. 57.

OWosso.—Salsbury's Opera House (Burns Brewer, manager): Oliver LaLade in Faust II.

MINNESOTA.

DULUTH.—The Lyceum (E. Z. Williams, manager): Marie Wainwright in Shall We Forgive Her April 23; big business and well satisfied audience. Charles H. Gale's Devil's Auction opened a two nights' engagement 25 to large house; performance satisfactory.—ITEM: The Marks Brothers, at

Turner Hall, have been playing to crowded houses during 18-23.

ST. CLOUD.—Davidson Opera House (E. T. Davidson, manager): Hopkins' Trans-Oceanics April 25; a large house was well entertained, especially by Mr. and Mrs. Sidman in A Bit of Real Life; Polk and Kollins, banjoists, and Professor Leonidas' cats and dogs. The Prodigal Father 10.

CROOKSTON.—Grand Opera House (Kirsch and Montague, managers): All Star Specialty co. April 19; fair house; everyone pleased. Thomas W. Keene 25. Trans-Oceanics 26. The Prodigal Father 10. The Mysterious Mr. Bugle 12.

HANKATO.—Theatre (Jack Hoefler, manager): Devil's Auction April 25 to S. R. O.; receipts \$402. Davis' U. T. C. 2. The Circus Girl 9.

ALBERT LEA.—Opera House (J. A. Fuller, manager): Devil's Auction April 21; excellent performance to S. R. O. Lewis' U. T. C. 5.

PARIBAUT.—Opera House (C. E. White, manager): Devil's Auction April 22; satisfactory house and good performance. Stufe (local) 23. Davis' U. T. C. 30. William Owen co. 26-28.

PEROUS FALLS.—Lyceum Theatre (W. R. Smith, manager): Star Specialty co. April 23. The Prodigal Father 3.

ST. PETER.—Theatre (Hoefler and Hale, managers): Martin's U. T. C. 3.

MISSISSIPPI.

NATCHEZ.—Temple Opera House (Clark and Gardner, managers): Alfred A. Farland April 22; largest audience of season.

MISSOURI.

WARRENSBURG.—Magnolia Opera House (Hartman and Markward, managers): Bryon King, impersonator (return date). 1.—ITEM: J. H. Christopher, proprietor of Peltie Springs, has closed a contract with the Hemington-Taylor Dramatic co. for a Summer season, commencing 30.—Mr. and Mrs. E. Leroy Miller left April 24 for Missoula, Mont., where they will spend the Summer. Mr. Miller will head a co. of his own next season.

CARROLLTON.—Wilcox Opera House (H. H. and H. J. Wilcox, managers): House opened April 22 with Clay Clement in The New Dominion to a good house despite the bad weather; the occasion was made a social gathering; at the end of the third act Mr. Clement made a brief speech, praising the house from a professional view.

MEXICO.—Parris Grand Opera House (Gentry and Worrell, managers): Lillian Lewis presented For Liberty and Love April 22 to poor business; good performance. Sherman Comedy co. opened for a week 25 in My Friend from Arkansas.

POPULAR BLUFF.—Prater Opera House (J. V. Porter, manager): Kraus Stock co. 21-23; big business; audiences pleased. Griffith, hypnotist, 25-30.

COLUMBIA.—Haden Opera House (B. E. Hatten, manager): Lillian Lewis in For Liberty and Love April 21; poor business; audience pleased.

JOPLIN.—Clus Theatre (George B. Nichols, manager): Payton Comedy co. April 28-30. The World 1-4.

MAHON.—Park Theatre (J. B. Price, manager): The Tarrytown Widow April 30.

MONTANA.

MISSOULA.—Bennett Opera House (Dick P. Sutton, manager): Mahara's Minstrels April 21; good performance; fair house. Town Topics 22; fair performance; small house.—ITEM: Mahara's Minstrels were sent to the Bennett by Manager Maguire, of the Union, on account of trouble with his local managers, who had let the house to other persons for that date. Mr. Maguire and the local managers are having trouble about their contract.

BUTTE.—Union Family Theatre (Dick P. Sutton, manager): Joe Flynn in McInty the Sport April 17-21 to good business. Town Topics 25-31. The Black Brothers 2-7.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Mahara's Minstrels 24, 25. Shore Acres 28-29. The Mysterious Mr. Bugle 29.

HELENA.—Ming's Opera House: World, Keller and Mack in Town Topics gave a good performance to a good house April 23. Shore Acres 14. The Mysterious Mr. Bugle 4. Black Bostonians 14.—AUDITORIUM: F. Marion Crawford 19, 20; fair houses.

BILLINGS.—Opera House (A. L. Babcock, manager): The Black Bostonians 27. Mahara's Minstrels 28.

NEBRASKA.

BEATRICE.—Paddock Opera House (Fuller and Lee, managers): Western Circuit Stock co. 18-23. The Pay Train, Hans Hansen, and The Captain's Mate to good business; excellent satisfaction. Clay Clement 25.

FREMONT.—Love Opera House (C. A. Osborne, manager): Western Circuit co. April 25-27. Frederick Ward 11.—ITEM: D. A. Kingsley will close as advance of the Western Circuit co. this week, to join Ogden Brothers' U. T. C.

Kearney.—Opera House (R. L. Napper, manager): Spooner Dramatic co. presented The Flower Girl Under the Black Flag. His Brother's Birthright, Jack of Diamonds, An American in Cuba, and The Octoroon 18-23 to fair business.

LINCOLN.—The Funks (Frank C. Zebrung, manager): Western Circuit co. April 21-23 to good houses; gave fair performances of The Pay Train, Hans Hansen, and The Captain's Mate. Clay Clement 29.

WABOO.—Opera House (Thomas Kilian, manager): Nashville Stocks and P. T. Knight's Colored Comedy co. April 27.

NEVADA.

VIRGINIA CITY.—Piper's Opera House (E. Piper, manager): Entertainment April 20 by amateurs for benefit of Boise monument fund; the house was filled by a very enthusiastic audience.

NEW HAMPSHIRE.

CONCORD.—White's Opera House (R. C. White, manager): The Old Homestead April 21; attendance 1,160; receipts \$815. Edwin Mayo and a capable co. in Pudd'nhead Wilson to 30 people 23. A Day and a Night will probably close the season.—ITEM: The receipts of The Old Homestead 23 were the largest ever taken here with one exception, Thomas' Orchestra in 1901, which played to \$800. A Contented Woman had last season with \$704.

DOVER.—City Opera House (George H. D. merit, manager): The Hermanns did fair business 28, closing the season at this house, which has not been so profitable as seasons past, although few co. that have appeared here have cause for complaint; the past season has been notable for the number of benefits given, there having been eight, which is too many for a city of this size.

NASHUA.—Theatre (A. H. Davis, manager): Denman Thompson in The Old Homestead to S. R. O. April 30; Mrs. Kimball, a former Nashua, received a hearty welcome. Hanlon's Superba drew largely 23; performance excellent.

MANCHESTER.—Opera House (E. W. Hattington, manager): Pudd'nhead Wilson April 25 pleased a good house. The Isle of Champagne 29. The Hermanns 29. Corse Payton's Comedy co. 27.

CLAREMONT.—Opera House (O. B. Rand, manager): Pudd'nhead Wilson (cashier's benefit) April 29.

EXETER.—City Hall: Canadian Jubilee Singers pleased a large audience April 27.

PORTSMOUTH.—Music Hall (J. O. Ayers, manager): The Hermanns gave their mystifying and pleasing performance to a fair house April 27.

NEW JERSEY.

NEWARK.—Theatre (Jacobs Ottoboni, manager): The Highwayman 27.—LEON'S THEATRE (M. J. Jacobs, manager): Corine proved as winsome as ever 25-30; La Perichole and Carmen were the offerings; co. strong and gave especially pleasing performances; good business. Kate Claxton 27. Northern Lights 9-14.—ITEM: Treasurer Pearsall, of the Newark, will benefit 27.—The cast of Northern Lights, soon to appear, contains a Newark, Robert Nell. M. J. Jacobs' Theatre has leased the Columbia Theatre for a period of five

years from June 1 next. He intends to thoroughly refit the place and will open it in the Fall with standard plays presented by a stock co. Mr. Jacobs and his brother, George W. Jacobs, treasurer of the present Jacobs' Theatre, will continue to run the house.

ELIZABETH.—Star Theatre (Colonel W. M. Morton, manager): True S. James presented Don Cesar de Bajan, A Prisoner of Russia, and Faust and Marguerite April 25-27 to good houses; performances well received. East Lynne 30.—LYCEUM THEATRE (A. H. Simonds, manager): The regular season will close 30 with Joseph Jefferson.—ITEM: The regular season of the Star will close 9. Colonel Morton has booked for 4, 7 and 9 the Grand Italian Opera co., which will present three of their most successful operas.

PATERSON.—Opera House (John J. Gostchina, manager): The Prodigal Father April 25-27 to small audiences; fair performance. The Beggar Student (local) 28-30 to good houses. King Dramatic co. 27. Frank Daniels 7. Elroy Stock co. 18-21.—ITEM: N. S. Wood in The Outcasts of New York. The Orphans of New York, and The Boy Scout 25-27 to good audiences; co. competent and pleased. Green's Dramatic co. 27.

TRENTON.—Taylor Opera House (T. B. Taylor, manager): Joseph Jefferson in Rip Van Winkle April 28 to large business. A Black Sheep 3. Frank Daniels 7. Elroy Stock co. 18-21.—ITEM: A. H. Simonds, of the Lyceum Theatre, Elizabeth, has been selected from a large number of applicants as manager of the Opera House. He will assume control 1.

PLAINFIELD.—Stillman Theatre (Mae Edwards, manager): A Wife Wanted April 25 to fair business; a good farcical comedy well performed. Black Sheep 1. Gayest Manhattan 7.—ITEM: Manager Edwards informs your correspondent that he will play attractions all through the Summer.

HOBOKEN.—Lyric Theatre (H. P. Soulier, manager): The Electrician closed here April 24 to a very large and appreciative audience. Dan McCarthy in The Cruise of the Lark 25-27 to fair business; co. not up to expectations. East Lynne 28, 29. The Light on the Point 30.

DOVER.—Baker Opera House (William H. Baker, manager): A Wife Wanted, under the management of A. G. Thomas, April 25 to small house; performance good.

ORANGE.—Music Hall (George P. Kingsley, manager): Secret Service April 23. Joseph Jefferson 29.

ASBURY PARK.—Park Opera House (W. H. Morris, manager): Elroy Stock co. 25-30.

NEW YORK.

UTICA.—Opera House (H. E. Day, manager): Lewis Morrison in Faust April 25 to a large and brilliant audience; White's Minstrels 26. —ITEM: Florence Roberts gave Mr. Morrison excellent support. A Southern Romance was presented 26 as a farewell testimonial to Manager Day; the performance was a delightful one and was greatly enjoyed by the large audience. Roland Reed 13. The Bostonians 14.—ITEM: Mr. Day will retire from the management of the Opera House 30, having been connected with the house for the past sixteen years.—Your correspondent wishes to thank Manager Day and Treasurer Warren R. Day for the many kind favors shown him during the past nine years.—Jesse L. Oberdorfer, who is to be resident manager for Sam S. Shubert, has arrived and will take possession of the Opera House 1, opening his season with Aristocracy 9, with Harrison J. Wolfe and Florence Rockwell in the leads.

MINHARTON.—Stone Opera House (J. P. E. Clark, manager): Francis Wilson in Half a King, supported by an excellent co., including Lulu Glaser, was enthusiastically received by a large audience April 23; after receiving Mr. Wilson's address, he called before the curtain, responded with a speech. Secret Service 25. Roscoe Midgots 26, 29. Frank Daniels 2. Sowing the Wind 4.—BIJOU THEATRE (A. A. Fenney, manager): The Jean Reynolds Stock co. in An Unequal Match and A False Step drew fair attendance 25-27. East Lynne 28-30.—ITEM: Ralph Howard, of the Reynolds Stock co., will leave to resume his former role in A Bunch of Keys.—M. W. Scanlon, of A Contented Woman, was given a reception by his friends in this city after the performance and was presented with a diamond ring.—The Mikado will be presented at the State Hospital Opera House by the medical staff 28, 29.

ROCHESTER.—Lyceum Theatre (A. E. Wolff, manager): Charles Coghlan and his co. appeared in The Royal Box before large audiences April 25-27. Sousa's Band May 8. Roland Reed 9-11.—COOK OPERA HOUSE (Sam S. Shubert, manager): Waite's Comic Opera co. was welcomed by fine houses 25-30, appearing in Paul Jones, Fra Diavolo, Giorio, and Olympia. Salsbury's Stock co. 9-11. —ITEM: Academy of Music (Louis C. Cooke, manager): Old Glory scored a success 25-27; the large audiences enthused to the extreme. Camille and Eagle's Nest 27.

ALBANY.—Harmant Theatre (Woodward and Voyer, managers): Andrew Mack in An Irish Gentleman 22. Henry Miller in The Master 25. Under the Red Rose, testimonial to Manager Voyer's co. 9-11. —ITEM: Charles Coghlan in The Royal Box 4.—Voyers: Lawrence Eddinger, formerly of the Alhambra Stock co., and now with Under the Red Rose, was welcomed by his friends. His daughter, Lorie, is playing with him.—Manager Charles H. Smith is in the city to direct the improvements that are to be made at the Earl Street Theatre prior to its reopening. He has already booked several attractions.

SYRACUSE.—Bastable Theatre (S. S. Shubert, manager): The Salsbury Stock co. drew well in Christopher, Jr. April 25-30; performance good; Frances Drake, the leading lady, was given a testimonial benefit 26. The Banker's Daughter 27.—WERTING OPERA HOUSE (M. Reiss, lessee): J. L. Kerr, manager: Roland Reed's Theatre Opera co. in Pine for 25-30, assisted by a good vaudeville programme, which included Solaret, the marvelous serpentine dancer; the Chappelle Sisters, Roscoe Brothers, Carr and McLeod, and Her, Burke and McDonald; business and performance good.

POUNCEKEEP.—Collingwood Opera House (E. B. Sweet, manager): White Comedy co. opened its second week here April 25 in Uncle Remus, with James R. Waite in the title role; a large audience enjoyed the performance. 8 Bells 2. Crane's Players 9-14. Chauncey Givett 17.—ITEM: Davy Crockett H. and L. co. No 1. of which proprietor James R. Waite is a member, attended his co.'s performance of Hazel Kirke in a heavy 26.—Mackie and Walker, who appear with the Waite co., have met with popular favor here, being heartily applauded at each performance.

TROY.—Griswold Opera House (S. M. Hickey, manager): The Real Widow Brown April 21; performance good; house fair. The Sporting Duchess 22, 23; good business. 8 Bells 25, 26; performance good. —ITEM: Salsbury's Stock co. in Pine for 25-30. —RAND'S OPERA HOUSE (Harry G. Rand, manager): A Southern Romance 21, 22; good audiences. Andrew Mack in An Irish Gentleman 23. Francis Wilson in Half a King 25; big house; excellent performance. Henry Miller 29.

HORNELLVILLE.—Shattuck Opera House (R. Cassell, manager): John L. Sullivan, with a good co., gave an excellent vaudeville performance April 23; large house and general satisfaction. —ITEM: Chester co. opened for a week 25 to S. R. O., presenting Wife for Wife, followed by At the Picket Line and A Bonny Pearl succeeding nights; clever specialties are introduced and the co. has made a good impression.

JAMESTOWN.—Allen's Opera House (H. F. Allen, manager): Henshaw and Ten Broeck presented Dodge's Trip to New York April 25 to a very fair audience. The dances and specialties were very pleasing. Sowing the Wind 24. Professor Lehman's Home Opera co. 29 in The Soccer. Alma Chester co. 27.—ITEM: The Colon Summer Vaudeville Theatre will open its season 30 under the management of Jule Deimar, who, by the way, was married recently.

NEWBURGH.—Academy of Music (F. M. Taylor, manager): Bennett and Moulton Comedy co. April 25-30; they pleased large audiences with Darkest Russia, A Daughter of the South, For Cuba's Cause, McKenna's Flirtation, All the Comforts of Home, The Lady of Lyons, The Embassy Ball; on the opening night co. played to 1,500 people.

SARATOGA SPRINGS.—Theatre Saratoga (Sherlock Sisters, managers): Brothers Byrne in Eight Bells to a good house 25; the Byrne Brothers

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and the Sisters Coulson, dancers and equilibrist, were the leading features; mechanical effects numerous and novel. Frank Daniels in The Idol's Eye pleased a large audience 27; Helen Redmond and Alf Wheeler shared honors with the star; scenery and costumes fine. Pudd'nhead Wilson 7. Rachelle Renard 9-14.

MIDDLETOWN.—Casino Theatre (H. W. Corey, manager): A Contented Woman to a fair house April 25; co. good; performance very satisfactory. J. S. Murphy in The Kerry Gow 28; small house; co. fair. The Sporting Duchess 29 to a good house; co. first-class. Pinaflore (local) 25, 29.

CORNING.—Opera House (H. J. Sternberg, manager): Andrews Opera co. (return engagement) April 29 sang The Pirates of Penzance and Cavendish Rustiana to fair business; audience highly pleased.—ITEM: Manager Sternberg has the theatre very profusely decorated with flags.

GLENS FALLS.—Opera House (F. E. Pruyn, manager): Brothers Byrne in Eight Bells April 22; large and satisfied audience. Frank Daniels in The Idol's Eye 28; packed house; audience well pleased. Veriscope 4. Pudd'nhead Wilson 6.

AUBURN.—Burns Opera House (E. S. Newton, manager): Thomas D. Van Osten's Three Star Comedy co. finished a week's engagement April 23; big houses throughout. My Friend from India 27; co. excellent. Sowing the Wind 4. The Bostonians 13.

WELLSVILLE.—Baldwin's Theatre (E. A. Rathbone, manager): Donald Robertson and Brandon Douglas 18, 20 in The Man in the Iron Mask and The White Mouse to fair business. Frederick and Minnie Seward 9-14.

PORT JERVIS.—Grand Opera House (Jacob Kadel, manager): J. S. Murphy in The Kerry Gow April 22; fair business.

NORWICH.—Clark Opera House (L. B. Bassett, manager): Andrews Opera co. April 25-25 in Martha, The Pirates of Penzance, and The Bohemian Girl to large houses; performance excellent.

PERU.—Sargeant Opera House (C. H. Stinson, manager): Corbett-Fitzhugh veriscope April 23 to fair business. Phelps Comedy co. opened for a week in Rip Van Winkle 25 to good business.

WAVERLY.—Opera House (J. K. Murdoch, manager): Andrews Opera co. April 26 presented Martha to a large and appreciative audience. Joshua Simpkins 6.

ONEONTA.—New Theatre (W. D. Fitzgerald, manager): Harry Markham's Stock co. week of April 25-30 to large business. Sowing the Wind 6.

BALLSTON SPA.—Sans Souci Opera House (William H. Quinn, manager): Brothers Byrne in Eight Bells April 21 to good business; excellent satisfaction. Veriscope 2.

KINGSTON.—Opera House (C. V. Du Bois, manager): Sowing the Wind 22. The Sporting Duchess 25 gave satisfaction to a large audience.

LITTLE FALLS.—Skinner Opera House (H. A. Skinner, manager): Passion Play April 23, 25 to light business. Veriscope 28.

LOCKPORT.—Hodge Opera House (Knowles and Gardner, managers): My Friend from India April 25; good business and splendid satisfaction. Joshua Simpkins 30.

ONSDA.—Menroe Opera House (Smith and Preston, managers): Sowing the Wind April 21. My Friend from India 28.

OSWEGO.—Wilson Opera House (J. H. Beaumont, manager): Fields and Hanson's Minstrels closed the season 22 to good business and general satisfaction.

LYONS.—Memorial Hall (John Mills, manager): Henshaw and Ten Broeck April 29.

WATERTOWN.—City Opera House (E. M. Gates, manager): Faust 22; good house; splendid performance. The Spoon 27.

WARSAW.—Opera House (E. E. Baker, manager): Guy Brothers' Minstrels April 25; good business; performance first-class.

DANVILLE.—Heckman Opera House (L. H. Heckman, manager): Guy Brothers' Minstrels gave satisfaction to a large audience 21. Joshua Simpkins 4.

CORTLAND.—Opera House (Wallace and Gilmore, managers): John L. Sullivan co. 22; excellent satisfaction to good house. Passion Play 2, 3 canceled. Reif Stock co. 9-14.

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capable cast gave pleasing performances.—ITEM: Nat Goodwin will close the season at the Grand Opera House.

TOLDO.—VALENTINE THEATRE (L. M. Boda, manager): Decidedly the best of the so-called New York reviews was Gayest Manhattan April 22, 23; the dialogue was bright, the music pretty, and the dancing good; the attendance, however, was very poor. Maritana was creditably given by local talent. 27 for the benefit of the Toledo Press Club. House will be dark until 2, when the Wilbur-Kirwin co. open for an indefinite season of Summer opera.—ITEM: FOLEY'S THEATRE (S. W. Brady, manager): A Baggage Check, with J. T. Kelly in the leading role, to large and well pleased houses 21-23. Maude Granger, Sheridan Block, and a good co. in Brother for Brother opened to a big house 24, the engagement lasting four nights.—ITEM: Lake Erie Park and Casino will open season 14 under the popular management of Frank Burt.

AKRON.—GRAND OPERA HOUSE (W. A. Albaugh, manager): Peters and Green Comedy co. April 21, 22 in A Mixed Affair; medium houses; performance first-class. A Trip to Chinatown 23; house well filled; performance very good. John A. Himmelsheim's Ideal April 25-29 in Eagle's Nest, The Devil's Web, North and South; performances excellent; houses well filled. Special mention is due Beatrice Earle, May Prindle, Chester De Vondie, Orlin Kyle, and Harry Rocha. Edison's graphoscope 24. Roland Reed 5.—ITEM: John A. Himmelsheim will summer on Kelley Island, Ohio, in Lake Erie.

HAMILTON.—GLOBE OPERA HOUSE (Condon and Smith, managers): McCauley-Patton co. April 18-23; fair business. Plays presented: A Minister's Son, A Sly Old Fox, A Struggle for Gold, Mother and Son, Pavements of Paris, and The Queen of Diamonds.—ITEM: The season at the Globe ended 23. Managers Condon and Smith announce that it was a most profitable one.—Lindenwald Park, under the management of Thomas A. Smith, will open 29. Manager Smith says that many improvements have been made, the most noticeable being that of the enlargement of the stage. Vaudeville attractions, the best people obtainable, will be booked. John W. Foster will direct the stage.

YOUNGSTOWN.—OPERA HOUSE (Eugene Book, manager): Field's Minstrels April 23 (rainy night) to large audience; Leedy, the whistler and gun twirler, is with this co.; the musical end of the show was good, but aside from the fun making of Billy Van the humor is rather dreary. The Girl I Left Behind Me 28. Shore Acres 29. A Trip to Chinatown 30.—ITEM: Madame Renard and Miss McCauley sang in concert under the auspices of the Swedish Society 25. Finest musical treat we have had this season.

MARTINS FERRY.—NEW OPERA HOUSE (Will A. Miller, manager): Wilson Comedy co. opened for a week April 25 with His Lordship, pleasing a good-sized audience. Mystic Midwinters (local) 6, 7.—ITEM: Mrs. Fuss, pianist of the Grand Opera House Orchestra, Wheeling, has joined the Wilson Comedy co. as musical director.—This week probably will close the season here.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Mackay Comic Opera co. in said Pasha played a fair-sized audience April 23; the Chinese specialty of John C. Williams was especially pleasing.—ITEM: Mabelle Wagoner, of the Mackay co., is suffering from nervous prostration, and was unable to leave the co. 25.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): On On April 21 to small house; performance ordinary. House closed for season.—ITEM: AUDITORIUM (M. H. Haskell, manager): Ideal Troubadours 21; large house; performance good. Shore Acres 27; full house; delighted audience. House closed for season.

CANTON.—THE GRAND (M. C. Barber, manager): John A. Himmelsheim's Ideal closed a successful week's engagement 23. The Devil's Web was presented 24, Storm Beaters and Showers of Shamrocks 25. Whittell graphoscope began a three nights' engagement 26. Roland Reed 5, for the benefit of the ushers.

LIMA.—FAUROT OPERA HOUSE (Howard G. Hyde, manager): Welsh Prize Singers April 29 to good houses. Arnold Wolford Stock co. opened for a week 25 with Master and Man to a packed theatre. The Smugglers followed to good business 28. The co. is capable and efficient.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Brunner, manager): Shore Acres drew a large audience April 25. The play was well produced by Archie Boyd and a good co. McFadden's Reception 28. U. T. C. 30. Peters and Green co. 27.

URBANA.—MARKET SQUARE THEATRE (H. E. Williams, manager): McFadden's Courtship April 27.—ITEM: Manager Williams has been appointed Chief of the Urbana Fire Department.—Eddie C. Clifford has returned from his season with the A. I. G. Field Minstrels.

CHILLICOTHE.—MARONIC OPERA HOUSE (E. S. Robinson, manager): Henshaw and Ten Brock in Dodge's Trip to New York April 21 pleased a large audience. My Friend from India by the Smyth and Rice Comedy co. 23 was considered good; house comfortably filled.

GREENFIELD.—OPERA HOUSE (Heidingsfeld and De Poy, managers): The Three Bostonians to a large audience April 19. Alba Heywood 6.—ITEM: Earle T. De Poy has joined Sam Pitman's Comedy co. as stage-manager.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): Shore Acres by an excellent co. to a highly pleased audience April 26. The Cleveland German Stock co. in Adam and Eve 1. Himmelsheim's Ideal 1-14.

GALION.—MANAGER OPERA HOUSE (Waldman and Rettig, managers): Peters and Green co. April 23, pleasing a fair house (bad weather); co. good.—ITEM: CITY OPERA HOUSE (S. E. Riblet, manager): Dark.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): A minstrel performance presented by local talent packed the house April 26; splendid satisfaction. A Trip to Chinatown 29.

LORAIN.—WAGNER OPERA HOUSE (H. S. Burrett, manager): Cornell Concert co. April 18-23 to good business; audience pleased; engagement extended to 26.

MANFIELD.—MEMORIAL OPERA HOUSE (E. E. Endly, manager): The Tarrytown Widow April 25 drew a small audience; splendid co. Graphoscope 27. Mackay Opera co. 19.

NAPOLSON.—OPERA HOUSE (J. L. Halter, manager): Faust April 21; large and pleased audience. Davis' U. T. C. 8. R. O.—ITEM: J. L. Halter has resumed the management of the Opera House.

ELVERA.—OPERA HOUSE (W. H. Park, manager): A Trip to Chinatown pleased a large audience April 21; Frank Lane was very good. Human Hearts 9.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): J. E. Toole, billed for April 21, failed to appear. The Three Bostonians 28.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Reiter and Cox, managers): Henshaw and Ten Brock in Dodge's Trip to New York closed on March April 23 to good business; performance first-class.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): My Friend from India April 25; co. good; attendance light.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Just Arrived co. April 21-23, presenting Libby, Prince, Rich, King, and Bowers Boy to good houses. The Girl I Left Behind Me 25.

KENT.—OPERA HOUSE (Davis and Livingston, managers): A Trip to Chinatown April 20; excellent performance to fair house. Mackay Opera co. 3.

MARSHETTA.—AUDITORIUM (M. G. Soper, manager): Al. G. Field's Minstrels (colored) April 21; good house; well pleased audience.—(Harry Nye, manager): The Lows, hypnotists, 2-30.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): House dark 24-30. Peters and Green Comedy co. 24.

IRONTON.—MAONIC OPERA HOUSE (B. F. Elsberry, manager): The Three Bostonians April 22; fair house; audience delighted.

CHICAGO.—OPERA HOUSE (Louis Simmermacher, manager): Band concert (local) pleased crowded house April 26.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLean, manager): Porter J. White in Faust April 26, closing attraction.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): A Trip to China

town April 26; good co.; good house. Said Pasha 30 will close the house for the season.

OKLAHOMA TERRITORY.

PERRY.—OPERA HOUSE (George Todd, manager): Schubert Symphony Club April 8; big house; splendid satisfaction. Blind Boon 25; fair house and satisfaction.

OREGON.

LA GRAND.—STEWART'S OPERA HOUSE (D. S. Steward, manager): Frederick Warde, supported by Sarah Truax and a capable co., presented Virginia before a large audience 18. Janet Waldorf and a good co. presented Incomer and The Hunchback to fair business 22, 23. This was Miss Waldorf's first visit to our city and made many friends. Nashville Students 30. A Hired Girl 6.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Boston Ladies' Military Band April 15 to fair business; performance good.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): The Sporting Duchess 29.—ITEM: HENKES' THEATRE (John Hensker, manager): Closed for the season.—ITEM: Charles D. Kaiser, proprietor of the Grand, has offered the services of his two hundred employees to the United States, and will continue their pay during their absence and reinstate them upon their return.—The Ashland Elks are arranging a minstrel performance, proceeds to be donated to charity.—The Pottsville Elks moved into their new rooms and gave a gambol 25. Five new members were admitted.—Frank Morse, lately with The Wizard of the Nile, has returned to his home at Mt. Carmel.

EASTON.—ABLE OPERA HOUSE (Dr. W. E. Detwiller, manager): Sol Smith Russell gave a delightful rendition of A Bachelor's Romance April 21 to a small audience. The Orpheus Club gave their thirty-fifth annual concert 26 to a large house. The Dannebaugh String Orchestra, of New York, were the stars of the evening. Estelle Harris, a pupil of the well-known Emma Thursby, made her second professional appearance before a home audience, and was received enthusiastically. The house was taxed to its utmost 27, when Joseph Jefferson in Rip Van Winkle returned to Easton, after an absence of twenty years. In the afternoon Mr. Jefferson delivered a lecture to the students at Lafayette College on "Dr. Emerson's Relation to 'Old Art'." Season will close with A Day and a Night 28.

SCRANTON.—LYCORN (Reis and Burghard, managers): Francis Wilson presented Half a King April 22 to a large and delighted audience. Under the Red Robe 26.—ACADEMY OF MUSIC (Reis and Burghard, managers): Joseph Greene and an excellent co. presented The Silver King, A Plain Old Irishman, Through Russian Russia, The Shepherd, Lord My Wife, and The Great Train Robbery 25-30 to good business.—ITEM: John H. Blackwood, of this city, joined The Francis Wilson co. 28 as treasurer.—The Lally Brothers, of Scranton, child dancers, were specially engaged 25-30 with the Joseph Greene co. They made a distinct hit.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): The Wilbur-Kirwin Opera co. April 18-23 to fair business. The repertoire consisted of the following operas: The Bohemian Girl, The Royal Middy, Said Pasha, Olivette, The Two Vagabonds, Carmen, The Mascot, and The Queen's Lace Handkerchief. Joseph Jefferson 25 in Rip Van Winkle to a very good house; supporting co. excellent. Welsh Prize Singers 26; an artistic production in the Welsh style to a good house.

YORK.—OPERA HOUSE (B. C. Pente, manager): Arnold-Welles Players April 18-23 drew fair business. Plays presented: Checkmate, The Shadows of a Crime, The Rose of Killarney, Her One Mistake, Rip Van Winkle, East Lynne, Only an American Girl, and The Hidden Hand. The Pirates of Penzance, under direction of William B. Newborough, was repeated 28 with its former co. and in the same artistic manner; business only fair.—Faust (ushers' benefit) 27.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Oh! Susannah April 21. Jessie Mae Hall, supported by Mark E. Swan's Stock co. in A Complicated Case, Little Miss Weatherford, Home Sweet Home, Walker's Ward, The Telegram, The Princess of Patches, and Satan's Foot-ball pleased good-sized houses 25-30. Specialties by the star and others were well received. The Girl from Paris 3. Sam Pittman co. 5-7.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): Waite's Comic Opera co. did splendid business week closing 23, breaking the record of the fourteen previous seasons. This season, the co. is deserving of more than passing notice. Operas produced were The Bohemian Girl, Gioffre Gioffa, Paul Jones, Maritana, Fra Diavolo, Two Vagabonds, and Olivette. Tommy Shearer co. opened 25 to good business.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. P. Way, manager): D'Este's Entertainers, under management of Harry D'Este April 18-23, giving for 19 cents Ten Nights in a Barroom, U. T. C. East Lynne, etc. They are using a half sheet litho of Rhea and of Agnes Wallace-Villa's paper and some farce-comedy stuff, all pick-ups. Co. will play Curwenville, Pa. 2-14.

JEANETTE.—OPERA HOUSE (A. L. Bethune, manager): Labadie's Faust, booked on short notice, to a small house April 27; production fair.—ITEM: Oliver Labadie will produce a new outdoor spectacle at Pittsburgh in May.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersly, manager): Lorraine Hollis and the Hamersly-Hollis Stock co. in Forget Me Not, Mr. Barnes of New York, and The Tugboat to fair business April 25-30; performances satisfactory.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Daniel R. Ryan co. April 23-28 in The Kid, The Lost Paradise, Jim the Penman, and The Fatal Wedding; fair business; well pleased houses.

PITTSBURG.—MUSIC HALL (C. C. Kling, manager): The Drummer Boy of Shiloh April 22, 23 delighted three packed houses. This attraction closed the regular season, which has been one of the most successful in the history of the theatre.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Co., managers): Oh! Susannah April 22. Black Sheep 23; fair house; excellent performance. My Friend from India 29.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): John S. Murphy in The Kerry Gow April 21; pleased audience. The Mikado (local) 22, 23; fair audience.

WILLIAMSPORT.—LYCORN OPERA HOUSE (M. Reis, manager): Andrews Opera co. April 25, 30.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The Sporting Duchess April 25; fair business. Street Service 29; good business. A Black Sheep 2.

WARREN.—LIBERTY THEATRE (F. R. Scott, manager): Sowing the Wind April 25. The Sorcerer 2 to small house. W. H. Turner, an old Warren boy, received a warm reception 25.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): A Trip to Chinatown April 28. Tommy Shearer co. 27.

SHAFKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): The Sporting Duchess April 28 to large and pleased audience.

BRADFORD.—WAGNER OPERA HOUSE (Sastelle Dramatic, manager): Opened April 25 for a week in Maine and Georgia to a packed house. On the Hudson 29. Alma Chester co. 27.

DU BOIS.—FULLER'S OPERA HOUSE (James A. Rosel, manager): John Thompson in On Hand April 27 gave satisfaction. Faust 18.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Valentine Alt April 18; fair house. Al. Field's Minstrels to S. R. O. 21. J. E. Toole 26; fair house.

PUNXSUTAWNEY.—MARIONING STREET OPERA HOUSE (R. A. McCartney, manager): Young's Musical Comedy co. 14-14.

READING.—ACADEMY OF MUSIC (John D. Misher, manager): Concert by The Reading Chorus April 26. A Black Sheep 27.

ENRIE.—PARK OPERA HOUSE (M. Reis, manager): Sowing the Wind April 26. Roland Reed 5.

HEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Al. G. Field's Minstrels April 22;

big business; good satisfaction. Joshua Simpkins 26; fair business.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (A. A. Fritz, manager): Rice and Hall's Minstrels April 31-33; crowded houses and general satisfaction. O'Hooligan's Wedding 25-27 to good business and pleased audiences; specialties very good.

RIVERPORT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): O'Hooligan's Wedding to large audience April 23; fair satisfaction.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Will T. Keogh, manager): Punch Robertson co. finished its engagement April 21 and closed season here at the railroad yard, it being the intention of Mr. Robertson to open his next season in Charleston the first week in August. All the members of the co. have returned to their homes for a much needed rest. Parisian Beauty, Fogg's Ferry, Buckeye, Cinderella, and Always on Time were the plays given here. The attraction 25-30 is Lillian Tucker and Charles C. Vane's co., which opened 25 in Righted at Last to S. R. O., and will doubtless continue to draw well as the co. is one of the best in the repertoire business, and the city is full of strangers owing to the reunion of the Confederate veterans of the State.

SPARTANBURG.—OPERA HOUSE (Max Greene, manager): Simpkins-Fabel co. April 21-23 in Little Mischief, Ruddy's Luck, and Cuba Libre to fair business. James Young 26, 27 in David Garrick and Lady of Lyons thoroughly pleased audiences. Punch Robertson May 24.—CONVERSE COLLEGE CONCERT HALL (Dr. R. H. Peters, manager): South Atlantic States Musical Festival 27-29.

SOUTH DAKOTA.

MITCHELL.—GRAND OPERA HOUSE (L. O. Gale, manager): The Streets of New York to a good house April 18; fair entertainment.

TENNESSEE.

NASHVILLE.—VENEDOME (Thomas J. Boyle, manager): Season closed.—NEW MASONIC THEATRE (William A. Sheetz, business manager): Season will close with the Belshazzar and Ballerina Band April 28, 29.—GRAND OPERA HOUSE (Thomas J. Boyle, manager): Season closed.—ITEM: The following artists will take part in the Nashville May Musical Festival at the Tabernacle 5, 6: Alice Viret, Nannie Hands, Helene Naldi, Carrie Bridwell, Grace Peacock, Margaret McNulty, Jon A. Jackson, George Mitchell, Emanuel Fiedler, Xavier Reiter, S. Kronberg, Harry L. Chase, Theodore Gordon, Leo Van Vleet, U. S. Kerr, Felix Fox, and Gustav Strube, conductor. The advance sale has been very large and everything points to success.

TEXAS.

WACO.—THE GRAND (Web and Solomon, managers): The Sorcerer (local) 18, 19 to large and appreciative audiences; the opera was under the direction of Fred Lenders, an ex-professional of this city, and scored a grand success; those deserving special mention are Henry Lenders, Will Allen, Tom Barron, Mrs. T. Kemper, Mrs. A. Meek, and Mrs. J. R. Ferrell, while the remaining cast proved excellent.—ITEM: Waco's annual May Queen Carnival, which will occur 11-13, promises to be the grandest in the history of Texas. Great preparations are now in progress and large crowds are expected to enjoy the festivities.

W. V. LYONS.

HOUSTON.—SWEENEY AND COOPER'S OPERA HOUSE (E. Beumers, manager): Rose Stilling Stock co. April 18-23, presenting La Belle Marie, Macomber, and The Player; business only fair. Mexican Military Band 27.

CORPUSCANA.—MERCHANTS' OPERA HOUSE (L. C. Rovare, manager): Weidman's Comedians April 25-30.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Anna Held and the excellent co. supporting her April 18, 19 to fair business; Miss Held made a hit and was numerously recalled; Marie Vallean, once a member of the stock co. at the Grand, received a flattering reception; M. A. Kennedy, always a favorite here, received much attention.—NEW GRAND THEATRE (H. F. McGarvie, manager): Daniel Sully 18-23 to small but pleased audiences; the plays presented were O'Brien the Contractor and Auld Lang Syne. A Hired Girl 25-30.—ITEM: There is to be a change in the management of the Salt Lake Theatre. The recently acquired capital stock of E. J. Grant, which gives him control of the entire business, enables him to engage a manager who may, in addition to the management of the theatre, give a part of his time and abilities to Mr. Grant's other business interests, which, because of his failing health, have become too much for him. George D. Pyper, who has held many important positions in the community, and is well adapted for the work, has been selected. Mr. Burton, who still remains vice president of the co., will continue to give some attention to the business, but will devote the main part of his time to the increasing business of the State Bank of Utah, in which he is associated with Governor H. M. Wells. Mr. Pyper is prominently identified with our musical interests and has sung most of the leading tenor roles in the operatic ventures of our amateur societies. He is extremely popular and makes friends with all those whom he may come in contact with. He has recently had charge of the Utah State Exhibit at the Omaha Exposition, from which position he will resign.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Frank Daniels in The Idol's Eye April 23; S. R. O.; audience well pleased and very enthusiastic. Waite's Comedy co. 25-30. Repertoire: The Wife, The Veteran, The Charity Ball, An Enemy to the Car, A Social Highwayman, McKenna's Puritan, A Cheerful Lar, Men and Women, The Burglar, and Passion's Slave Co. is without exception the best repertoire co. we have had; good business. Puddhead Wilson 2.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): Eight Belles to S. R. O. April 26; co. gave satisfaction. Puddhead Wilson 5.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Puddhead Wilson April 30; Harry Le Marr in A New England Home 4.

BELLOWS FALLS.—OPERA HOUSE: The Pulse of New York April 30.

VIRGINIA.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Loterman, manager): John Griffith in Faust April 13 to a highly pleased audience. The Girl from Paris 13 to a large and delighted house. Boston Feet and Legs Orchestra fine performance. Fun on the Pacific Mail 19 will close the season.—ITEM: Manager Loterman is booking some sterling attractions for next season and will not play any more repertoire co.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Boston Festival Orchestra April 25; business good; performance good. John Griffith in Faust 28; performance good; business good. Regular season closed 27 with Fun on the Pacific Mail to good business; performance good. James Young 6.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): John Griffith in Faust April 25 to good business; audience pleased.—ITEM: This house will be under the management of William E. French next season.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): The Merry-makers 2-3; fair performance; fair houses.—ITEM: The season is closed here. Manager Dawson has left for New York to make arrangements for next season.

WASHINGTON.

TACOMA.—THEATRE (L. A. Wing, resident manager): Monte Cristo by James O'Neill April 29; ex-



cellent performance. Shore Acres 22; big business; everyone pleased.

WALLA WALLA.—PAINE OPERA HOUSE (J. G. Paine, manager): Richards and Pringle's Minstrels to good business April 21. Nashville Students 27.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Town Topics to fair business April 19; deserved larger attendance.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): Low Johnson's U. T. C. April 29; good business.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Thomas D. Van Osten's Three Star co. April 25-26 opened with In the Heart of the Storm, Mr. Barnes of New York, Monte Cristo, Saved, or a Wife's Peril, and Duras following to very good business. Puddhead Wilson 6.—GRAND OPERA HOUSE (Charles A. Fenner, manager): Wilson Comedy co. closed two weeks' engagement 21 in East Lynne, Dr. Jekyll and Mr. Hyde, and two acts of The Two Orphans to very good business. The Missouri Girl 25-27 pleased large audiences.

HUNTINGTON.—DAVIS THEATRE (W. D. Keister, manager): Killarney and the Rhine April 19; performance poor; small business. Henshaw and Ten Brock, booked for 26, canceled. House closed for season.

PARKERSBURG.—AUDITORIUM (W. E. Keister, manager): My Friend from India April 30; good performance; fair house. Rentrow's Comedians 27.

WISCONSIN.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (William H. Stoddard, manager): Cleo Benoit co. 18-23 presented Swan Swanson, A Trip to Boston, Ned the Wolf, East Lynne, and Ten Nights in a Barroom; business fair; performances poor; co. closed season here. Manager Houler reports satisfactory business.—ITEM: Mrs. L. Myers, who will assume the management of the Opera House August 25, has booked many leading co. for next season.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Roland Reed in A Man of Ideas April 29 pleased a large and enthusiastic audience. Mr. Reed's annual visit here is quite a theatrical event, Madame Rush being a great favorite. Davis' U. T. C. 23 to crowded houses. Dan A. Stuart's veriscope 26 to a top-heavy house and gave us a good idea of the Carson City fight.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Veriscope of Corbett and Fitzsimmons contest to good house April 21; views not clear. Cinograph depicting Maine explosion, 30. May Carnival and Shakespearean Burlesque May 6.

KENOSHA.—BRODS OPERA HOUSE (Joe Brods, manager): Under the Dome April 24 to a crowded house with standing room at a premium; audience enthusiastic. Dan A. Stuart's Veriscope of Corbett-Fitzsimmons contest 26 to a medium but appreciative audience.

BARABOO.—GRANDE (F. A. Philbrick, manager): University of Wisconsin Minstrels April 23; large and appreciative audience. Al. W. Martin's U. T. C. 12. A Breezy Time 18.

WEST SUPERIOR.—GRAND OPERA HOUSE (F. J. Marsh, manager): Marie Wainwright in Shall We Forgive Her April 21 to large audience; performance good. Devil's Auction 27.

LA CROSSE.—THEATRE (J. Strasslupha, manager): Wisconsin University Minstrels April 22 to large house. Chauncey Olcott 29.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): Veriscope April 22, 23 to good houses; audiences satisfied. Devil's Auction 28.

RACINE.—BELL CITY OPERA HOUSE (D. P. Long, manager): Martin's U. T. C. drew good business April 23 and gave a performance that satisfied the audience.

FOND DU LAC.—CRESCENT OPERA HOUSE (William H. Stoddard, manager): A Bachelor's Honey-moon April 22; small house; fair production.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Cinograph-Vaudeville co. April 27, 28. Marshall's U. T. C. 7.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevin, manager): Davis' U. T. C. April 23 disappointed a packed house. Devil's Auction 5.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, manager): A Hired Girl April 29; packed house; excellent co. Spooner Comedy co. 15-23.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Charles Coghlan in The Royal Box 24.—PRINCESS THEATRE (O. B. Sheppard, manager): The Communion Opera co. is presenting Dorothy 25-30 to crowded houses. Laura Moore in the title role, appeared to advantage and was rendered able assistance by Elvia Crox Seabrooke; Fred Solomon was very comical;

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RICHARD MANSFIELD'S PLANS.

"Mr. Mansfield played to exactly \$3,011 at the Garden Theatre last Saturday," said Manager A. M. Palmer yesterday to a Mirror man. "His week's business reached \$9,000. These figures are precise, and the books of the theatre are open to verify them. Mr. Mansfield's season has been extended to May 14. So far as the public is concerned, The First Violin is an emphatic success and the play might easily hold the boards for a long run. But Mr. Mansfield feels the need of rest after his long season's work on the road, and he wants to begin the study of his next new role, Cyrano de Bergerac, as soon as possible. He will, therefore, not go abroad, but will take a cottage for the summer in some retired country place."

"There is a report that Mr. Meltzer is making the adaptation of Cyrano."

"That report is incorrect," said Mr. Palmer. "An English gentleman is at work on the version which we shall use. Our next season will open with Cyrano at the Garden Theatre, Oct. 3."

"It will be put on for a run?"

"Mr. Mansfield is opposed to long runs on principle. He finds it a temperamental need to keep doing something new. Like Mr. Booth, he is an active producer. He and Mr. Booth have, I believe, made more new productions than any other actors of their generation. The older stellar people are satisfied to give the public the same roles, year in and year out, with which their names are identified. The younger generation of stars are more ambitious. Mr. Mansfield has no less than five new plays for next season. He has a play by Mr. Zangwill, the well-known London novelist, and another by George Bernard Shaw. He also has an adaptation of Robert Louis Stevenson's romance, St. Ives. Mr. Mansfield will give the public the best plays he can procure, and he will produce them with all care and thoroughness."

EDWIN FORREST LODGE MEETS.

The Edwin Forrest Lodge No. 2, of the Actors' Order of Friendship, had one of the largest and most enthusiastic meetings of the year at the lodge's "home," 166 West Forty-seventh street, on Sunday last. Louis Aldrich presided. Officers were nominated for the ensuing term, the election for which will be held Sunday, May 15. The war and its possibilities were among the themes before the meeting, and as several members of the lodge have already volunteered their services, the following patriotic resolution was adopted:

Resolved, That the dues of any member of this lodge in good standing, who shall enter the military service of the United States for the present war, shall be suspended during such service, and the member be continued in good standing until his discharge therefrom.

The members of the lodge were gratified to learn that the value of their "home" has largely increased since its purchase a few years ago. They have had a number of opportunities to dispose of it at a very satisfactory profit, but have wisely concluded that it is worth as much to them as to any one else. The lodge has been enriched this year by many valuable donations, rare books, old playbills, valuable pictures, all bearing on the drama and possessing value and interest to the votaries thereof. If these donations continue for the next few years, Edwin Forrest Lodge will have a veritable storehouse of artistic treasures.

THE CHICAGO SHENANDOAH COMPANY.

The company engaged by Manager Jacob Litt for his production of "Greater" Shenandoah, at McVicker's Theatre, Chicago, on May 15, will be cast thus: Colonel Kerchival West, Otis Skinner; Gertrude Ellingham, Mary Hampton; Mrs. Haverhill, Grace Henderson; Captain Heartsease, R. A. Roberts; General Haverhill, Frank Burbeck; Frank Bedloe, George Wright; General Buckthorne, Louis Hendricks; Sergeant Barker, Augustus Cook; Captain Thornton, Henry Herman; Colonel Robert Ellingham, Earl Ryder; Corporal Dunn, M. E. Healey; Madeline West, Alice Trudell; Jennie Buckthorne, Nanette Comstock; Mrs. Haverhill, Lottie Alter; Margery, Florence Stover; Jeannette, Mrs. A. Cook.

OBITUARY.

Edward L. Mortimer, the news of whose death was telegraphed to THE MIRROR by its Buffalo correspondent just in time for publication in our last week's issue, was formerly a well-known member of the theatrical profession. He was born in Baltimore on Aug. 14, 1858, and made his first appearance on the stage when eighteen years old. He advanced rapidly and was soon entrusted with important roles in the support of Edwin Forrest, Edwin Booth, E. L. Davenport, and Charlotte Cushman respectively. The season of 1880-81 he was engaged by George Wood as a member of his stock company at the Bowery Theatre, New York. In 1884 he became identified with the old Metropolitan Theatre, after which he was a member of the stock company at Wood's Museum, New York. Subsequently he was in the stock company at the old Corinthian Hall, of Rochester, N. Y. From 1879-1890 he was with Milton Nobles as stage manager and actor, and during the last three seasons he was with Mr. Nobles he filled the position of treasurer. In 1891 he left the stage and became the secretary of the Burgess Arms Company, in Buffalo. His wife, Isabella Mortimer, to whom he was married in 1879, and his two sons, Edwin J. and Harry D. Mortimer, survive him. His son, Edwin J. Mortimer, has been with Stuart Robinson for several seasons. The funeral was held from his late residence on April 25 and the interment was at Forest Lawn Cemetery.

Mrs. John Gilbert, the widow of the famous comedian of Wallack's Stock company, died at her home in Brooklyn, Mass., April 28, and was buried with simple services April 30 at her late residence. The funeral was conducted by Rev. Edward D. Towle. Many friends were present and the beautiful floral tributes indicated the esteem in which she was held. The burial, which was private, was at Forest Hills. Mrs. Gilbert was the comedian's second wife. She was born at Salem, July 27, 1846, being the oldest of the seven children of Jonathan and Esther Leonard Davitt, of that city. She had never been on the stage or in any way before the public. The latter years of her life were passed in New York while her husband was playing at Wallack's, and at her residence at Brooklyn.

Mrs. Armenia Savorie Walsh, mother of Blanche Walsh, died at her home in Brooklyn last Sunday. She was fifty-seven years old. She had been suffering for some time from a complication of diseases, and went to Europe with her daughter last summer in the hope of recovering her health. She grew worse after her return to this country, and her death had been expected during the past month. Mrs. Walsh was the wife of Thomas P. Walsh, who for many years held the position of Tomb Warden in New York city. The funeral will be held to-day and the interment will be in Holy Cross Cemetery.

Emma Lyster Hubbard, a comic opera prima donna, died after undergoing a painful surgical operation at St. Francis' Hospital last Saturday. Funeral services were held from her late home, 321 West Thirty-first street, at noon yesterday. The interment will be in the Actors' Fund plot. Mrs. Hubbard began her operatic career with the Tivoli Opera company in San Francisco. She was connected with this organization for several seasons and then joined Nellie McHenry's company. Previous to her

death she had appeared with the Columbia Opera company.

Florence Milford died on April 25, at Muskegon, Mich. She graduated last year from a dramatic school in this city, where her parents reside, and had played Amarilla in A Bachelor's Honeymoon this season. Lung trouble compelled her retirement six weeks ago at Portland, Ore., but she had recently rejoined the company, only to suffer a severe relapse, resulting in death. The company canceled their date at Muskegon out of respect for the dead.

Edgar Alonzo Parks, president of Parks' Opera House, Louisiana, Mo., died at his home in that town April 21. Mr. Parks was a prominent business man who devoted the later years of his life to the support of a playhouse that should be a credit to his town. Funeral ceremonies were held at the Opera House April 24.

A man of middle age, who registered as "J. Stone," committed suicide by shooting himself, on April 20, at the Putnam House. He is supposed to have been an actor, but no definite clue to identity has been found.

John De Koven, an uncle of Reginald De Koven, died on Saturday of heart disease in Chicago.

Born.

EZIER.—A daughter, Carrie, to Mr. and Mrs. Michael Ezier, at Pittsburgh, Pa., on April 6.

Married.

CLARK-CAMERON.—At Schenectady, N. Y., April 18, Walter Clark and Ella Cameron (Ella Weinman).

COAST-MANN.—Clarence Coast and Nettie Mann, at Saginaw, Mich., on April 21.

DUNKINSON-REID.—At Louisville, Ky., Harry Dunkinson and Hazel Withers Reid.

EBERT-EBLING.—Franz Ebert and Louise Ebling, at New York city, on April 21.

McDOWELL-MARSHALL.—William Hume McDowell and Daisy Marshall (Laura Wainford), at Chicago, Ill., on April 20.

SANDT-BUSBY.—Walter H. Sandt and Georgia Busby, at Rochester, N. Y., on April 20.

SNADER-McINTYRE.—E. L. Snader and Fanny McIntyre, at Rochester, N. Y., on April 18.

SPEARS-MALTON.—At St. John, N. B., on April 18, E. T. Spears and Marie Malton.

WINSTEIN-SHEPPARD.—Frank Winstein and Ruth Sheppard, at Binghamton, N. Y., on April 20.

Died.

BELL.—At Phoenix, Ariz., April 21, John G. Bell, aged 45 years.

GILBERT.—Mrs. John Gilbert, at Brookline, Mass., April 28, aged 82 years.

HUBBARD.—Emma Lyster Hubbard, at St. Francis' Hospital, New York city, April 30.

LATHROP.—George Parsons Lathrop, at New York city, on April 19, of kidney disease, aged 47 years.

MILLSPAUGH.—At Decatur, Ill., on April 16, William Millsbaugh.

MILFORD.—Florence Milford, at Muskegon, Mich., on April 25.

MORTIMER.—Edward L. Mortimer, on April 21, of heart failure, at Buffalo, N. Y.

PARKS.—Edgar Alonzo Parks, at Louisiana, Mo., April 21, aged 51.

SOULIER.—At Auburn, N. Y., April 18, of heart disease, Mrs. Soulier, aged 63 years.

STONE.—J. Stone, at New York city, on April 20.

WALSH.—Armenia Savorie Walsh, on May 1, in the Borough of Brooklyn, New York city, aged 57.

A SUCCESSFUL AGENCY.

One of the widest known and most successful theatrical agencies in the country is the Packard Theatrical Exchange, which has just moved into the new and commodious building 138 Broadway, opposite the Marlborough Hotel and Herald office. Starting at a period of depression nearly five years ago, when amusements were at a low ebb, under the energetic management of Mrs. Beaumont Packard, it has steadily advanced in the esteem of the profession, and thousands who have received engagements and hundreds of authors whose plays have been successfully placed, can testify to its thorough business-like methods. The booking department is now under the management of Owen Ferree, who is popularly known throughout the profession. Managers are fast listing their theatres on his books, and high grade attractions are soliciting his services. The play department will continue in the hands of the well-known playwright, Howard P. Taylor. The Packard Exchange covers every line of amusement—dramatic, operatic, vaudeville, filling routes, reading, revising and placing of plays, representing theatres, etc. The new offices have been refurnished throughout, and are exceptionally attractive.

A JOLLY PARTY.

William S. Keller, of the trio of popular comedians, World, Keller and Mack, starting in Town Topics, will at the termination of this season sever his connection with his present partners. Next season he will have associated with him John Curran. The firm will be styled Keller and Curran, and will produce a new three-act musical comedy entitled A Jolly Party, by Mr. Keller. The company will comprise 25 people and will carry special scenery. The season will open on Sept. 5, and all the principal cities from Maine to California will be played at the popular priced houses. Mr. Keller, as an author and producer, numbers among his successes Town Topics, a play that has proved a box office winner. He is more enthusiastic over A Jolly Party than anything he has yet written. It is said to be a real comedy without a suggestion of vulgarity. No expense will be spared to make this attraction give a good account of itself.

MARTIN'S UNCLE TOM'S CABIN.

The fourth season of Al. W. Martin's Uncle Tom's Cabin company is announced. This is one of the most successful amusement enterprises on the road. The play is produced with a company of sixty persons, headed by the eminent minstrel star, Milt. G. Barlow. The scenery is elaborate, and the mechanical effects embrace many ingenious devices. Ponies, oxen, darkies and bloodhounds enhance the realism of the working scenes. Three bands figure in the street parade—a lady zouave drum and bugle corps, the "original whangdoodle pickaninny band," and a solo orchestra. The supernumerary singers and dancers are numerous, and three cars are required to transport the organization. The season of 1898-99 is now being booked by E. V. Giroux, manager, who may be addressed care of the National Printing and Engraving Company, 346-348 Wabash Avenue, Chicago.

A TIMELY WAR BOOK.

A most noticeable book is "Our Country in War and Our Relations with Foreign Nations," by Murat Halstead, the renowned war correspondent and editor, published by the National Educational Union, Chicago. It is a graphic review of our army, navy, and coast defenses, our relations with Spain, Cuba and other nations. It compares Spain and the United States, describes the Spanish army, navy, and coast defenses, tells of their strength and weakness, and discusses the probable action of other nations in our fight with Spain. The history of Cuba is told in a vivid and interesting way. Murat Halstead's experience as war correspondent and journalist has been put into this work. The book contains much information of present interest.

FANNY RICE'S SEASON.

Fanny Rice closed the most successful season in her starring career at Baltimore last Saturday night. At the French Hall has been a good drawing card. Miss Rice will open her next season in New York city on Sept. 1. She will present a new play, the title of which has not yet been decided.

BURT'S SUMMER CIRCUIT

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4TH SEASON.

THE FUNNIEST SHOW ON EARTH.

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Ada Levick

Open for offers. Leads next season.

A dress MIRROR of Agents.

On Ada Levick depended much of the forceful part of the play and, with her intellectual methods a fine-dramatic power and a natural dignity, she amply sustained the part of Helen d'Armot.—Brooklyn Eagle.

Ada Levick as Helen d'Armot is away above the average, and she shared the honors last night with Miss Holland. Her acting is strong, and she received much deserved applause.—Pittsburg Press.

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PRIMA DONNA, HIGH SOPRANO, invites offers for Summer and next season.

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AS a courtesy and desire not to conflict with the Professional Women's League benefit on the 12th, the Committee for

E. E. Zimmerman Testimonial

Has changed date at

Manhattan Theatre

to

Thurs. Matinee, May 19

HARVEY ST. ORMOND, Sec'y Com.

What is Lorin J. Howard going to do?

THE ACTORS' FUND OF AMERICA.

SEVENTEENTH ANNUAL MEETING.

New York, May 3, 1898. The Annual Meeting of the Actors' Fund of America Association will be held at Hoyt's Theatre, on Tuesday, June 1, 1898, at 11 o'clock A. M., when the election for President and two Vice-Presidents, Secretary and Treasurer, to hold office for one year, and eight Trustees, to hold office for two years, will take place, and the reports of the past year's work submitted, etc.

All members can obtain tickets of admission by application at the office of the Actors' Fund, No. 12 West 25th Street, New York City.

LOUIS ALDRICH, President. DANIEL FROHMAN, Secretary.

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THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Gillette Again Succeeds in London—Many New Productions—Shakespeare's Birthday.

(Special Correspondence of The Mirror.)

LONDON, April 23.

Again I have to record, in a theatrical sense, what I hope you will often have to record if your war goes on—namely, "Another American Victory." I allude, of course, to Too Much Johnson, which your William Gillette and company brought to the Garrick last Monday. This



CISSIE LOFTUS.

caught on forthwith by reason once more of the close and almost perfect playing and the strict attention to every detail, however minute. This success brings the current number of American object lessons in acting and stage-management up to three; the other two being The Heart of Maryland at the Adelphi, and The Belle of New York at the Shaftesbury, both going strong.

I have already told you that we had an adaptation from La Plantation Thomassin, the play which suggested the latest importation. Our play, The Planter, prepared by William Yardley, was not at all bad. Poor Uncle Sam French, I remember, believed highly in it. But it did not come out anything like so rollickingly as Gillette's. There is, of course, no need for me to dilate upon the incidents and lines of this right merry play, for you are all intimately acquainted therewith; and, if any of you are not, well then that any ought to be. Our playgoers are swallowing Too Much Johnson with considerable gusto, and like the press are loud in praises of the players, especially, of course, ex-Secret Servant Gillette (with that eternal cigar) as Billings; that powerful character actor, Joseph Brennan, as the Johnson; Samuel Reed as Francis Faddish, Joseph Francœur as M. Dathis, Hope Ross as Leonora Faddish, and the bland blonde, Ida Conquest. In fact, the whole strength of the company is welcome.

While on the American track I may mention that Eleanor Calhoun made a big hit as Lady Macbeth at the Metropolitan Camberwell with Ben Greet's company on Monday. After her sleep walking business, she suddenly woke up with a shriek that paralyzed kind friends in front. Minnie Palmer has just left Monte Carlo, where she has been wintering, and has gone to Havre, via Paris, en route for your States.

It may also interest United States men and women to learn that some consternation has been caused in playgoing circles by reason of rumors to the effect that it is not Mrs. Leslie Carter but only a dummy who clings to the bell-clapper in The Heart of Maryland at the Adelphi. Hence have arisen disclaimers and things. R. G. Knowles is back from Ireland, and is scoring hugely in four London halls. He has had to be off a night or two, however, through throat trouble. Charles Arnold has just successfully tried at Colchester, where our best native oysters live, his and Christie Murray's new romantic play, Paul o' the Alps; he (Arnold) scoring heavily in the name part. Julia, the new play recently produced by Louie Freear at the Royalty, has had notice to quit, prior to little Louie touring therewith. The next production at the Royalty will, I gather, either be a new farcical comedy, My Innocent Boy, written by George R. Sims and Leonard Merrick, or your native farce, What Happened to Jones, the English rights of which belong to the aforesaid Arnold.

In addition to the above mentioned performance of Macbeth at the Metropolitan, we have had also Hamlet there. The name part in this was last night undertaken for the first time by Murray Carson, a good sonorous actor and also part author, with Louis Napoleon Parker, of Rosemary and 'Change Alley. Carson is a fine speaker of blank verse and also a humorist, a combination not too common, believe me. He was a plump Prince of Denmark, but intense withal, and although somewhat too dreamy here and there methought, gave us many telling and well thought out points. In the last act over the grave and in the fencing scene, he was admirable. Ben Greet, who runs this Shakespearean company, was a quaint Polonius; Madge McIntosh, albeit a young Queen, was a good Queen, and an excellent and touching Ophelia was found in little Haidée Wright, some time a low comedian, who subsequently developed an intense tragical vein as the tortured boy Stephanus in The Sign of the Cross.

Yesterday afternoon we were bidden to the Comedy to sample three new plays at once. The first was a tiny drama called Parson Wynne's Trust, which apparently was identical with Henry Arthur Jones' one-act play, A Clerical Error, with which Wilson Barrett first introduced H. A. J. to London. The theme of both these plays is obviously derived from the motive of Besant and Rice's My Little Girl, which was some years ago adapted by the present Dion Boucicault. Parson Wynne's Trust was by Paul Heriot, a well-known London doctor disguised in a *nom de plume*, and I should say he was hardly grateful for the way in which the players concerned confided the dialogue principally to the footlights.

Play No. 2 was also by a doctor, G. H. R. Dabbs, M.D., to wit, a physician of renown in the Isle of Wight, and at one time medical adviser to Lord Tennyson. Dabbs has been guilty of writing plays before, but he has never been severely condemned, because his attempts have always possessed much merit. His work this time was called The Blind Singer, and showed how the heroine, who was sightless and had inherited insanity, was kidnapped by a penniless foreign prince and her paramour, and carried off to the Continent in order that they might make a fortune out of her nightingale voice. The first act was capably written both in its humorous and pathetic passages, but the other two, although dramatic ever and anon, also ever and anon wandered about into several keys like the air essayed by W. S. Gillette's Scotch piper. The Miss McIntosh, who played the middle-aged Queen in Hamlet at the Metropole on the same evening, played pathetically as the blind heroine. Mrs. Bennett, wife of W. Bennett, the billiard player, an actress good alike in theatres and music halls, made a hit as the wicked foreigner's subsequently repentant mistress, and Arthur Wood and Julian Cross, two admirable comedians and character actors, were highly artistic as a kindly old English doctor and his Tapleyan servant respectively.

Play No. 3 was in one act, by a Miss E. White. It was entitled The Ambitious Mrs. Moresey, and set forth how the lofty viewed wife of a struggling and earnest M. A. destroys a letter entrusted to her fine little boy by the local baronet, and so causes the brave little lad to be charged with theft and to be driven almost to suicide. This business was worked in such sort as to arouse much anguish in front, especially among the dear ladies. If cut down about one half and pulled together generally it should be very useful, especially to little boy-stars like the little boy, Bottomley, who played the falsely accused child, a big part, and scored even more than he did as the urchin in One Summer's Day.

At the moment of mailing volucranes are still erupting among the directors of the three big Syndicate halls, the London Pavilion, Tivoli, and Oxford. Amid the latest storm, G. Adney Payne, managing director, resigned his position at the first named, which will, I hear, forthwith drop out of the "Syndicate" and be run on its very own.

Charles Hawtrey has just produced at the Comedy R. C. Carton's new play, Lord and Lady Algy, and as this is too good and too important a work to be hurried over I propose to give you special details thereof in my next.

John Hare will produce G. Stuart Ogilvie's play, The Master, at the Globe to-night. On Monday Mr. and Mrs. Kendal, formerly partners with Hare, will return to London and produce Not Wisely But Too Well, a comedy by Henry Frith, son of the late Royal Academician of the same name. The Avenue reopens next Wednesday with The Club Baby and a new one-act play written by Charles Hannan, and entitled Love Wisely.

Sir Henry Irving will close the Lyceum next Wednesday for final rehearsals of R. S. Hichen's and H. D. Traill's new "melodramatic comedy," as they call it. This, which, as I was the first to announce, is called The Medicine Man, is a play largely dealing with Life as She is Lived in our East End Slums. On Thursday Beerbohm Tree will celebrate, at one fell swoop, the anniversary of the opening of Her Majesty's and the one hundredth performance of his grand production of Julius Caesar. After the play junketings will set in. On Friday Edward Terry will at his theatre substitute for Ogilvie's The White Knight, a farcical comedy, written by J. H. Darnley and H. Bruce, and entitled Shadows on the Blind.

Speaking of Tree, Arthur Roberts has just introduced with enormous success, in Dandy Dan, at the Lyric, a skitlet written by H. Chance Newton and entitled Much Ado About Everything, or Beerbohm Tree-Lawny of the Wells. In this the eccentric Arthur represents by easy stages George Alexander as Benedick, subsequently disguised as Tree as Antony, and finally bobbing up as the aristocratic Arthur Gower, the hero of, and Pinero, author of, Trelawny of the Wells. In this skitlet Laura Linden, perhaps our very best mimic of stage players, represents Julia Neilson as Beatrice, Ellen Terry as Portia, Mrs. Patrick Campbell as Ophelia (both of whom stray into High Street, Rome), and finally impersonates Irene Vanbrugh and her crinolines in Trelawny of the Wells. By the way, the last-named play reached its one hundredth performance at the Court on Wednesday, when Manager Chudleigh shed lovely souvenirs upon all comers.

The Shakespeare boom which has been on this week in sundry English playhouses, from the one in the poet's birthplace downward, is to culminate as far as London is concerned to-day— which is the Bard's Birthday—at the Metropole with snippets of many of his best known works, and at the Clapham Shakespeare, where the works of its namesake are seldom seen, with a matinee of Hamlet, in which E. H. Vandervelt, whom you know, will enact the Melancholy Dane. I'm sure we all wish W. S. many happy returns. At the Lyceum, where The Merchant

of Venice is now being played, he would find the "returns" indeed happy.

Cissie Loftus, whose very latest portrait goes to you with this letter, needs, I fancy, no introduction from me, for her wonderful imitations of notable folk have been enjoyed as heartily on your side, I think, as on ours. GAWAIN.

THE DRAMA IN ITALY.

Pezzana's Reappearance—Duse's Conquests—Verdi's Requiem Given at Rome.

(Special Correspondence of The Mirror.)

ROME, April 10.

The greatest artistic sensation of this month is not of a dramatic nature; it is Verdi's Requiem, given during the Holy Week before Her Majesty the Queen, and in the presence of all the aristocracy in Rome, and of all the foreigners who could obtain tickets, which were very difficult to procure. The name of Verdi has the magic to attract greater crowds than that of any other artist, musician or composer living, and the cause which prompted Verdi to write the Requiem is equally interesting to Italians. It was in May, 1873, when Verdi was in his villa at St. Agata, that he heard of the death of Manzoni, one of his oldest and most treasured friends. Italy's greatest author and Italy's greatest composer were always united in soul and heart, and for many days after Manzoni's death Verdi remained sad and silent, then suddenly he cried: "I will write a Requiem Mass for the first anniversary of Manzoni's death," and he did it. It was given on May 23, 1874, in St. Mark's Church, by Stolz, Waldmann, Cappoin, and Maini, with one hundred artists in the orchestra and one hundred and twenty in the choir. Its success was so great that it was soon afterward given in the Scala of Milan, and a week later it was heard at the Opéra Comique of Paris, Verdi directing in person. In Rome it had been given once only—in 1876—and then at the Apollo Theatre. This last performance at the St. Cecilia Academy was therefore quite a novelty for Rome. The orchestra of the St. Cecilia Academy is composed of eighty musicians, and the chorus, of one hundred and fifty voices, is more than sufficient to fill a hall so comparatively small as the St. Cecilia concert room.

The solos were sung by Lillian Blauvelt, well known as a violinist, until she discovered she had a voice and took to singing, in which she gives fair promise of becoming a star of the greatest magnitude. In fact, her voice is exceptionally pure and in tune. Her high notes are as clear as crystal and easily produced. As for her trill, it is as silvery as Nevada's, which is the greatest praise that could be given it. Marconi, in the tenor part, was unapproachable, as also was the baritone, Mannetti. Indeed, the whole Mass was executed in perfection, and the Queen applauded frequently. Every number was encored, but only one was repeated—the "Tuba Mirum." At the end the audience arose and shouted: "Viva, Verdi!" until the echoes reached the streets without, where the people caught up the cry and cheered the man of whom they are so justly proud.

Verdi's Mass is totally different from the Masses of Pergolesi, Cherubini, Mozart, and others, all of which are chiefly mystic. No one had ever thought of rendering in music the terrible and dramatic expression of the immensity of the "beyond the tomb"—and this is precisely what Verdi has done, and what once so enraged Hans von Bülow, that bulldog of critics, as he has been called. Because the idea was new it could not be good, was the opinion of this man, who could not understand what he had never heard before. Some men are made like that. Hans von Bülow was one of them.

Verdi, I am sorry to say, is not in good health, and has not been well since his wife's death. He has left Genoa, where he lived only to please his wife, and has settled definitely in Milan. A niece of his now lives with him, and cares for him as a daughter.

Madame Diligenti Nierstrasz Marazzi gave a delightful matinee a couple of weeks ago, and played in Alfred de Musset's Caprice, after which she gave scenes from As You Like It, in which she showed herself to be a quite enchanting Rosalind. She is now in Florence, whence she is going to Venice and other towns in Italy, with much of the same programme. She was splendidly supported and patronized by the Marchioness di Rudini, the Princess of Poggio Suasa, the Marchioness del Grillo (née Ristori), Princess Bentzen, Countess Collocci, Countess Gubernatis, and others. She deserves the very highest patronage.

Duse is still carrying everything before her wherever she goes, even in French country towns where chauvinism is rife. Triumphs after triumphs follow her footsteps. When in Cannes she may be said to have played before a public of princes, for every Royal Prince, Grand Duke and such near enough to steam to her witnessed every one of her performances, and warmly congratulated her after each. Then, again, after her now celebrated performance of Adrienne Lecouvreur, at the Comédie Française, Claretie, the director of the Comédie Française, begged her to play for the benefit of the fund required to erect a monument to Dumas *filii*, and she will certainly do this, if it is possible to be done, as the great actress had no more enthusiastic admirer than Dumas *filii*. Traversi is decidedly the most prolific writer in Italy. He has written another new play, The First Time, which is a series of flirtations between personages in high society. Novelli is exquisite in it—as, indeed, he is in everything he plays. In my idea, he is the Coquelin of the Italian stage, but more natural.

The Shortest Road, by Poggio, is a satire on ignorant people who come from the country thinking to find the streets paved with gold, and who fall into all kinds of traps set for them,

and, finally, to save their last days from poverty, marry rich old maids, which is the shortest road to fortune, after all.

Pezzana, once the most famous actress in Italy, who, after a long retirement, has returned to the stage, has had a new play written expressly for her by Bersezio, called A Mother's Love.

Another new work in rehearsal is The She Enemy, by Tiberini. The action takes place in the period when Titian flourished and Novelli, the hero, gets up à la Titian in a most picturesque costume. There is not much action in the play, but the language is most poetical. Parliamentary Life is another novelty, but less interesting. The Forlorn Hope, by Bovio, represents Neapolitan scenes taken from low life.

In Rome the only dramatic novelty of the month is Father Selvaggio's sacred play, The Passion, which requires no less than one hundred and fifty artists to do it justice. It was the greatest event of the Roman Holy Week. In its own particular style, however, it has had a certain success, and was played several times.

"The return of Pezzana to the stage," says Bersezio, who has written A Mother's Love for her, "reminds me of her first appearance in public. She was a pupil of another celebrity of the time, Caroline Malfatti, and when, at last, she found a company willing to give her a trial, she was obliged to give a performance in her own name in order to buy the dresses needed for the parts which she was to play. In this performance she succeeded beyond expectations. Even her strange personality pleased. She was tall and thin to excess. Her arms were long and bony, thus rendering all her movements angular, instead of being in curves. Her thick, black hair curled naturally over a heavy head. Her eyes filled her face, and shone like two demon lights in their sunken sockets. Her lips were thick and red, and her voice alternately silvery, sonorous, sweet, and melodious. Altogether, she fixed attention at once, for, decidedly, she was not like every one. No one, for instance, had such eyes as hers, and no one such a voice, which was like Ristori's in her prime, and was then considered to be the finest voice on the modern dramatic stage. Not enough attention is paid to the cultivation of the stage voice now, but Pezzana still keeps up the traditions of her youth, and knows how to modulate her voice to express sadness, anger, passion, and joy. You can understand her, even if you do not know the language, and even now that she is no longer young, her enunciation is as clear and perfect as ever."

Natural acting was unknown when Pezzana made her celebrated trial appearance to pay for her scanty wardrobe, and she was restrained from "impulse" by the lessons she had received from her old-fashioned mistress. But even then she showed that there was more in her than mere routine, and an intelligent critic, who was present, said: "How well that girl will act when she has unlearned how to act!" And, true enough, not only did she unlearn how to act but she taught other young actresses how not to act. Among these was Duse, who for a season played with Pezzana, making her first great hit in Theresa Raquin, which she played to Pezzana's Madame Raquin. Here let me add that who has not seen Pezzana in Madame Raquin does not know the meaning of modern tragic horror. There is nothing like it on the modern stage. Pezzana has not accumulated a fortune, like many of her contemporaries. On the contrary, she has sustained severe losses which compel her to return to the stage, once more to magnetize the public with her wondrous eyes and voice, as potently as she was wont to do of yore when she was openly called the greatest actress in Italy.

Since then Duse has sprung up to dazzle the world, but Duse being so little in Italy, Pezzana is still the greatest Italian actress who acts in Italy. May she long do so is the wish of every one who has ever seen her, and will, I am sure, be the wish of those who have yet to see her. S. P. Q. R.

AMATEUR NOTES.

The alumni association of Berkeley Institute, Brooklyn, played She Stoops to Conquer last Thursday. The cast included Florence Norton Griggs, Effie Clarke Conrow, Jessie Rollins Helen Isabel Walbridge, Alice Robbins Langford, Grace Anna Liddford, Jessie Newton Irwin, Anna Ryckman Walbridge, Helen Claire Conrow, Eva Marie Dix, Edith Langdon Goddard, Jean Henderson Walker, Lillias Belknap Johnston, and Isabel Atwood.

The students of the Brooklyn Heights Seminary, Brooklyn, N. Y., presented The Wheel of Progress, by Annie Elliot Trumbull, last Friday evening, the cast including Zoe Sidney Liebman, Marie Panther McChesney, Jessie Louise Neergard, Gertrude Roxana Beecher, Elizabeth Prentiss Walsh, Emily Morgan Dunton, Irene Letitia Phelps, Emily Gladys Menders, Marie Louise Weeden, Marie Louise Pendleton, Mary Lewis Valentine, Francesca Sophia Harnickell, Lois Corbin Dunton, Laura Norma Hegeman, Beatrice Chatfield Thayer, Mary Wanzer Gunther, and Carmela Fe Tiant.

A female minstrel entertainment was given last Friday at Red Bank, N. J., Mrs. Florence Wallace and Carrie King making personal hits.

The Columbia College Musical Society repeated at the Astoria on Friday the musical comedy, In Vanity Fair, by Donald MacGregor and A. A. Powers, produced by them last Winter. In the cast were G. de G. Catlin, H. C. Harrington, Henry Schroeder, George E. Lange, J. T. Conover, Arthur Ware, C. N. Fox, C. H. Machen, H. B. Kiralfy, B. W. Wenman, G. W. Buchholz, H. B. Burt, J. S. Buhler, H. D. Bulkley, and H. D. Machen.

Nothing can alter a man's moral fibre: culture only alters its texture.—Alfred Ayres.

EMILY THORNE.



MRS. J. C. CHAMBERLIN.

Among the families that have done honor to the American stage, the Thorne family takes rank with the Wallacks, the Walcotts, the Drews, the Buckstones, and the Sotherns. All of these, by faithful labor in the field of the legitimate, have earned honored names in the annals of the drama; none more than the Thorne, who for three generations were cherished by American theatregoers as representatives of the best school of stage art.

Less than a score of years has passed since Emily Thorne's brilliant performance of Aurora Floyd was famous in the land. To-day she lives in quiet retirement—a handsome, white-haired lady, independent in means, philosophic of the theatre and its fitful triumphs.

"Ah, me!" she said with sparkling eyes to a Mirror representative one day last week. "You ask me to go back to that buried past and evoke the memories of yesterday! Well, it's not so very hard. I remember my debut on the stage as if it had taken place last night. The wonder to me is that you find interest in those far-away times. However, if you want the story, here it is: My father, Charles Thorne, Sr., had brought us all to California, where he became the manager of the American Theatre in San Francisco. The theatre has since passed out of existence. We were a large family of brothers and sisters—all born and bred in the atmosphere of the theatre. One night, the juvenile walking lady of the company, Clara Rivers, was taken ill, and my father was in a quandary for a substitute. Somebody suggested me—I was eleven years old, a green, unknown schoolgirl. He came for me in a cab, and carried me back to the theatre. While they dressed me for the part I swallowed the lines. It was a mere 'bit,' some twenty or thirty lines in a play called 'The Midnight Hour.' They pushed me on the stage, and as the actors who played with me were people I had known all my life, I didn't feel the least bit nervous. I suppose my debut may, therefore, be set down as a success."

"Your father was naturally pleased?"

"Well, he didn't spoil me with overpraise—that's the usual rock of clever novices. And the newspapers didn't write columns about me, the magazines didn't print my picture, and the management didn't think it worth while to get out a new lithograph of me. These things, I observe, are now the order of the day, and certainly do much to hamper the progress of a beginner. Nowadays, every young actress, every understudy, every pretty chorus girl and figure has her picture printed in some magazine or paper. I regard such adventitious aids to success to be more harmful than helpful."

"What was the date of your debut, if you please?"

"Spare me."

The Mirror man out of gallantry did not pursue the question, but Mrs. Chamberlin after a moment's consideration voluntarily furnished the information.

"Dear me! It must have been in 1856 or 1857. After my first appearance I was retained to play a little part in the stage-manager saw fit to give me. So my training began in the right way—one rung of the ladder after another. I played innumerable small parts until finally they trusted me with more important ones. One night it would be Julia in 'The Hunchback,' the next night Widow Deshaupelles in 'The Lady of Lyons.' Don't ask me how we mastered the work! I only know that I learned the lines, sitting up all night, and in the morning at rehearsal they taught me the traditional 'business.' I put my heart, soul and brain into the work."

"Your father took a company to Australia about this time?"

"My father was the pioneer American manager in Australia. Kate Denin went along with us. So did J. J. McCloskey, the playwright—'Jim' we called him, he was our comedian. My father and mother did the heavy business; my brothers, Charles and William, and myself formed the balance of the little troupe. We had some utility people, too, but I've forgotten their names. While en route to Australia we stopped at the Sandwich Islands, and gave a performance before His Majesty and Her Royal Highness. They came in their bare feet to the theatre. Theatre! Did I call it a theatre? It was scarcely more than a shed with board seats. We made another stop at Navigator's Island, inhabited by veritable cannibals."

"What plays did you give the Australians?"

"We gave them their first glimpse of Uncle Tom's Cabin. It was a huge success. Unless I am greatly mistaken, we played a version of our own, fixed up by my father and 'Jim' McCloskey. I played Eliza—I was barely sixteen. My mother, who was thirty, gave a capital performance of Topeka. We did Uncle Tom in Melbourne and Sydney to tremendous business. In the mining districts we gave the play under a tent. After a very prosperous tour we returned to the States, and I married George Jordan, who was then leading man at Laura Keane's."

"He was the rival of Lester Wallack?"

"Yes, they were New York's leading men. You could count the actors of that day on your two hands. Nowadays everybody on the stage is an actor. They spring up like mushrooms, so thick and fast you can't keep track of them. But they are all actors, if you please. They are all blessed with the divine spark, be it understood. They all have genius; so, of course, they

don't need the benefits of experience and training and tradition."

"And after your marriage with George Jordan?"

"I retired from the stage. I was obliged to. I was kept busy in the nursery. After my husband's death, however, I returned to the boards. I reappeared in the dramatization of Aurora Floyd, a most engrossing play, which ran for a season in San Francisco."

"Aurora Floyd was your greatest success?"

"It was considered so. I have never boasted of my talent as an actress. I always felt that I was acceptable—nothing more."

"You are over modest."

"My brother, Charles Thorne, was overmodest. In the brilliant days of the Union Square he used to say, sententiously: 'I don't understand it. They tell me that I'm great, but I don't see it. Some day I'm afraid that their eyes will open to my mediocrity.' My brother Charles was modest."

"After Aurora Floyd?"

"I went to Washington to join the old National stock, managed by C. D. Ross and Leonard Grover. I played leading business, and was never out of the bill, save when a star like Mrs. D. P. Bowers came for a week's special engagement. At the National I played all parts from Nan, the Good-for-Nothing to Lady Macbeth. I distinctly remember one bill where I played those two divergent roles the same night."

"You remained at the National till you married Mr. Chamberlin?"

"That's fourteen years ago. Yes, after my marriage I retired for good and all from the boards. I played once afterward with Charles Coghlan in Money at the Fifth Avenue Theatre, and again with Mrs. McKee Rankin in her trial performance of Sarah, Frank Mordant, Robert Hilliard, Virginia Harned, and Ida Vernon were in the cast. The play had an excellent performance. That was my last appearance."

"Are there no more Thornes to perpetuate the memory of your family?"

"Yes, my daughter Lona will begin her professional career next season. As her mother, I am perhaps prejudiced in believing that she has talent. Lona is extremely ambitious and earnest, and in my opinion possesses the makings of an actress."

"Are you yourself still interested in the theatre?"

"I attend many first nights. Mr. Daly has, I think, earned the right to honest praise from every lover of the theatre. I know of no manager so devoted to his work. He has turned out more brilliant actresses than any other. He alone has elevated the stage. His Shakespearean productions are most painstaking, and when he produces a foreign success he improves upon it. His Pompeii is immeasurably superior to the Paris production."

"Do you think he improves upon Shakespeare?"

"No one can improve upon Shakespeare. But Mr. Daly's rearrangements of the text are, I'm sure, in sympathy with the public need. He reads the minds of the public, and gives them Shakespeare in an intelligible and interesting way."

A BITTER DISAPPOINTMENT.

The Actors' Fund suffers a heavy financial loss in the refusal of Mayor Van Wyck to approve of the bill making it mandatory that half of the license fees of the theatres of New York city shall go to the treasury of the Fund.

This had long been a hoped-for source of revenue for the Fund, and the fact that the bill had passed both houses of the Legislature makes the Mayor's refusal to sanction it doubly disappointing. According to the Charter of the State of New York, the bill must not only pass both Legislative houses, but must meet the approval of the Mayor of New York city.

Louis Aldrich said yesterday that although Mayor Van Wyck had not formally notified the Fund of his decision, Mr. Aldrich had nevertheless received information from an official source that the Mayor did not see fit to give the bill his approval. Mr. Aldrich said that the Mayor's decision was an intense disappointment to all friends of the Fund. The money accruing to the Fund from this measure would have sufficed to provide for all the charities of the institution.

ADA REHAN'S LONG ISLAND ESTATE.

Ada Rehan will go to England in June to rest until Autumn at her bungalow on the Cumberland Coast. Upon her return she will make her home at the secluded retreat recently purchased, on Montauk Point, Long Island. Of this picturesque, romantic spot the Boston Transcript says: "It is the most beautiful spot on the contiguous coast line, rising higher with its towering cliffs than at any other place along the sea, over which the Stars and Stripes have command. Miss Rehan's dwelling is to be of stone, with just such halls as the gentry of the feudal times hung their armor in, and in its exterior building it will partake of the lines that were fettered with the golden chain of colonial days. It will be in a queenly place, near the deep and placid waters of a lake that is strangely situated on the cliffs within a few hundred feet of precipitate walls, against which the great Atlantic Ocean clashes with thundering boom. The woods are full of birds and in the brush the fox and the wild fowl hide away from the crack of storm and gun."

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JAS. G. MORTON, THOS. P. JACKSON.
And a company of 20 ACTING PEOPLE.

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MACON, GA., MAY 16th.

CHELSEA D. PERUCHI, Sole Prop. and Mgr.

EDWARD WEBB

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SCHILLER THEATRE, CHICAGO.

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Permanent address care A. W. TAMS, New York.

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TELEGRAPHIC NEWS

CHICAGO.

The War Affects Chicago Theatres—Minnie Seligman Leaves the Great Northern—Bills.

(Special to The Mirror.)

CHICAGO, May 2.

In spite of the war flurry, the theatrical business is keeping up very well here. Last Tuesday night, when the local militia left for the State capital, most every one was on the streets, and but few in the playhouses. However, this was but one night. James O'Donnell Bennett, dramatic critic of the *Journal*, left with the troops for Springfield and will remain with them. The nightly drill of volunteer regiments is bound to interfere sooner or later with the theatre business, but as yet there is no noticeable falling off. Last Friday noon "Punch" Wheeler started in to recruit an actors' regiment, but he quit in discouragement at 8 P. M. the same day, because every recruit insisted upon having a two weeks' clause put in his enlistment papers.

At midnight Saturday Harry J. Powers, so long at Hooley's as usher, treasurer, and manager respectively, assumed full control of the house, as sole lessee and manager, for a period of ten years. His formal "grand opening" took place to-night, when the Empire Theatre Stock company began its annual engagement in *Under the Red Robe*, with Viola Allen, William Faversham, J. E. Dodson, and all of the old favorites. Manager Powers received many congratulatory telegrams from all over the country, as well as a number of floral pieces, including a large floral horseshoe from the Forty Club, of which he has been a member for years, and a large and fashionable audience made it a very gala night. Manager Powers deserves it all.

The April dinner of the Forty Club took place at the Wellington last Tuesday, and among the club guests were Robert Drouet, Albert Gran, Lloyd Wilson, E. E. Rosenbaum, Robert L. Cutting, Hepburn Johns, and John E. McWade. Characteristic letters were read from Edward S. Willard and Gus Williams. The May dinner will be the last of the season, and the annual election will then occur.

Beside the Bonnie Brier Bush finished three very good weeks at McVicker's Saturday night, and after the performance Manager Jacob Litt assumed charge of the house, which has been under one management for so many years. "Sandy" Dingwall will have active charge for Manager Litt, and the house will be closed for a couple of weeks. Colonel "Bob" Ingersoll was, by the way, the first "attraction" under the Litt management, appearing last night with his new lecture "Liberty." And any married man who can talk on the subject of "liberty" on May 1 has great courage. During the time McVicker's is closed a new stage will be put in, the house will be cleaned and brushed up, and it will reopen under the new management at \$1 for the best seat, with a special production of *Shenandoah*, staged by R. A. Roberts. Otis Skinner and Mary Hampton will have the leading roles. *Shenandoah* will be followed by one of Manager Litt's new plays. He will engage special casts for all of his productions.

The base ball season opened here Friday at the West Side Park, and all of the player folk were there—all except Captain Anson, who was absent from the first Chicago game for the first time in twenty-three years. Eddie Foy was one of the enthusiasts.

With a number of new features the fourth successful week of *A Stranger* in New York opened at the Grand Opera House last evening. Its business continues large.

K. E. Sothern had no cause to complain of his two weeks at Hooley's, which closed Saturday evening. The Lyceum company will follow the Empire company at Hooley's with James K. Hackett, Julie Opp, Mary Mannering, and Felix Morris.

"Bob" Arthur left here for New York last Friday.

This is May Irwin's third and last week in The Swell Miss Fitzwell at the Columbia. Daily rehearsals of her new play have compelled her to give up her midweek matinees, and her Saturday afternoons have been enormous in consequence. Her business is great. The French Maid will follow.

Wagner and Hauschild have an attractive window full of interesting theatrical war relics on exhibition, among them the musket carried by Tony Denier's father during the rebellion and the battered bugle blown by old Sherman Wilcox in the civil war.

George Irish is here for the Summer, having concluded the season with Lincoln J. Carter's attractions.

Manager George A. Fair's stock opera company has met with such success that Nanon will be continued during the present week, with a strengthened cast, Richie Ling and Francis Gaillard having been engaged for the Schiller organizations. The Beggar Student will be the next opera.

Augustin Daly's play, *The Great Unknown*, did not do particularly well at the Great Northern last week, because so many people thought it was another play. To-night *The Lottery of Love* was revived. Minnie Seligman left the company last week.

Manager Will H. Barry closed his regular season at the Alhambra Saturday night and opened a stock season at reduced prices yesterday, with the Neill company in *The Lost Paradise*. The organization is headed by Willis Granger. The Ensign will be put on next week.

If our dramatic critics keep a going to the front we will soon have only Amy Lealie left to tell us of things theatrical in the News. And

they may even prevail upon Amy to go to the front as a vivandiere.

The stock company at Hopkins' this week is presenting the laughable farce *The Three Hats*. Over at the Academy of Music, yesterday, Lincoln J. Carter's *Under the Dome* was given before two large audiences. A Milk White Flag was offered to North Siders by Manager Hutton at the Lincoln, while at the Bijou Master and Man was presented.

Following *A Stranger* in New York at the Grand Opera House, Weber and Fields will bring to us *Pousse Cafe*, with Ross and Fenton, Peter F. Dailey, John T. Kelly, Sam Bernard, and the others.

The Lamb's big show will be seen here May 21 at the Auditorium, afternoon and evening, and already Manager Adams is being asked about seats.

Theodore Thomas will give the last concert of his very successful season at the Auditorium next Friday afternoon and Saturday evening, with young Josef Hofmann as the soloist.

Charlie Warren, who with his clever wife, Marguerite Fish (Baby Benson), is an established favorite in the London "halls," writes to Tony Denier, Jr., from Cardiff, Wales, saying that many American performers are making hits in vaudeville in England, notably Mr. and Mrs. Sidney Drew.

Brooke's Marine Band, which is at Springfield with the troops, has been succeeded in the Sunday afternoon concerts at the Great Northern by the Royal German Orchestra, which plays later at the Omaha Exposition. Our Apollo Club, two hundred strong, goes out there June 30 for a week of concerts.

Claude Platt, of Mansfield, Ohio, sends me for the soubrette album the name of Verdi Karns, of Bluffton, Ind. Verdi is the composer of "The Giuseppe March and Two Step." On his travels my friend Gerald Griffin has discovered Ida Frankfurter. A red hot one. Ida's sign reads "Lingerie and Trousseaux." I also have Goldie Di Swan, who is an "expert rifle shot." And then I have a warm pair from H. A. Hartzill, of Columbus Ohio. They are Topsey Zanfretta and Cavill Esier.

You will now all please rise and join in singing "The Star Spangled Banner."

"Biff" HALL.

BOSTON.

A Revival of Old Favorites in The Hub This Week—Gossip and Comment.

(Special to The Mirror.)

Boston, May 2.

This week might almost be termed "chestnut week" at the Boston Theatre by one who hastily glanced at the list of attractions. *Pinafore* and *Uncle Tom's Cabin*, *The Mascot* and *East Lynne*, *The Danites* and *Faust*—surely none of these pieces bear the bloom of youth upon them.

The chief new comer of the week is Kellar, who closes the regular season at the Museum as he has done so many years in the past. He seems to be at his right place when upon the stage of the Museum. The illusions which he presents this year are all new and startling; Kellar is my ideal of a magician, and it's worth waiting a whole year for a chance to see such an entertainment as he gives.

Ada Rehan concludes her engagement at the Tremont this week, and appears in a varied repertoire which will present her in four of her strongest characters. As *You Like It* was the bill to-night, and the other pieces to be given during the week are *The School for Scandal*, *The Last Word*, and *The Taming of the Shrew*. An interesting feature of the week is the appearance in her support of Blanche Bates, whose future work will be watched with much interest.

For the second week of the engagement of the Lyceum company at the Hollis Street, *The Tree of Knowledge* is the bill. Many reports of Julie Opp's cleverness had reached here, but it was not anticipated that she would make such a triumph as has been hers. She has fairly divided honors with James K. Hackett and Mary Mannering.

To-day the Wilbur Opera company opened a Summer season at the Columbia, and for the matinee to-day not a cent was charged. The house was packed, but not a man was admitted. The occasion was a complimentary performance for the women. *The Mascot* was the bill.

Lillian Lawrence is at the Castle Square this week, and the production of *East Lynne* gives her abundant opportunity to prove her dramatic force. Cornelia Carlyle used to be a favorite role with Mrs. Vincent, dear old lady, at the Museum, and the splendid success made by Lizzie Morgan to-night was richly deserved. Charles Mackay and J. H. Gilmour take the honors for the men. This is the opening week of the second year of the stock company, and *Maine* souvenir spoons are given at each matinee.

Faust is the opera of the week with the Boston Lyric Stock company at the Grand Opera House.

J. K. Murray and Clara Lane are in the bill as *Valentine* and *Marguerite*.

Another double bill is in order with the Opera-in-English company at the Boston, following upon the bit made by the similar offering last week. For comic opera, there is *Pinafore*, which has had so many big productions upon that stage since the original days of the Boston Ideal, and the bill is completed with *Pagliacci*. For next week, the last of the season, *The Mikado* and *Fra Diavolo* will alternate.

Uncle Tom's Cabin is the offering by the stock company at the Bowdoin Square this week, with Charlotte Hunt, who used to be one of the best of Evans, grown to the character of Topsey. A cake walk is introduced as the star feature of the production in the fifth act.

The Danites is the new production of the week at the Grand, but *The Birth of Freedom*

is continued for another week in response to universal request.

Joseph Hart and Carrie De Mar continue as the dramatic attraction at Keith's, but Rose Coghlan's coming next week is already heralded as the feature of the season at that house.

A Day and a Night and Joseph Haworth, now on the New England circuit, are being advertised in Boston as extensively as any of the local productions.

I have never seen a testimonial in which everyone showed the interest that is being manifested in that for Charlie Metcalf at the Hollis 5. Charlie has always numbered his friends by the hundreds, but now that he is so ill and needs this sign of regard, everybody is taking hold with the utmost enthusiasm. The programme will be five hours long, and in addition to attractions from every house in Boston will come De Wolf Hopper, Andrew Mack, Georgia Caine, Otis Harlan, Lew Bloom, William Devere, George F. Marion, and Henry Woodruff.

When Miriam O'Leary (Mrs. Collins) was the favorite member of the stock company at the Museum, her popularity was hard to equal. It was impossible to fill her place when she married and retired from the stage. Once a year she arranges a benefit for the Home for Destitute Catholic Children, and this is the only opportunity her friends have to see her on the boards again. This year's performance was given at the Hollis 28, and the programme was especially strong. Clyde Fitch's *Betty's Finish* showed her sister Teresa in the character which Mrs. Collins played with overwhelming success at the Museum. Mrs. Evelyn Greenleaf Sutherland gave two plays which were seen for the first time on any stage—*At the Barricade* and *Dr. Deborah*. The first was a veritable tragedy of the Commune of '71, splendidly staged by Byron Ongley and with honors evenly divided between Emma Sheridan-Frye, who came from New York specially to play; Ina Hammer, who gave a wonderfully vivid impersonation of a woman of the mob, and William Farnum, whose dashing soldier was quite the best thing of the sort seen here since the death of Alexander Salvini. In *Dr. Deborah* George W. Wilson and Mrs. Collins recalled to many the good old days of the Museum Stock company, which will not soon be forgotten. Among others who took part were Walter Lewis, Sherwin Cook, Lucy Spinney, Rachael Noah, and Katherine Dooling.

William Kittredge, the young Boston amateur who played for a brief season with the Lyceum company, has sailed for Europe.

From London I hear that William M. Smith, who made such a hit as the telegraph operator in *Secret Service* here, is understudying William Gillette's part in *Too Much Johnson*, and may play it at matinees before the run is over. The Playgoers' Club gave a large evening reception in its new rooms on Boylston Street 28. The gathering was extended until after the hour of closing the theatres, when the theatrical profession was represented by Horace Lewis, William Courtleigh, and Papinta.

Julia Arthur (Mrs. Benjamin Pierce Cheney) has made a decided gain in strength and in general health during her stay at her husband's Summer home, "The Capitan," on Middle Brewster Island, in the harbor. In all probability she will remain there some weeks longer, or perhaps during the entire Summer. She is now able to take walks when there is fine weather. Dr. Frank M. Johnson still has charge of the case, and visits his patient at this island home.

Portia Albee made a most decided success during her appearances at the Castle Square filling the part made vacant by the illness of Mary Sanders. Boston friends of Louise Mackintosh have been extending their congratulations to her on her approaching marriage to Robert Rogers. The ceremony will be performed at Indianapolis on May 12. The professional duties of the couple will make it impossible to have the wedding at the bride's home on Davis Avenue, Brookline, as their present engagement will be followed by a season in Rochester, N. Y. In August the couple will come to Brookline.

I was surprised to see the paper which many consider to be the best authority on theatrical matters in Boston print Miss Rehan's name "Adah" for three days in succession.

Engene Tompkins' yacht *Isawarra* is being fitted out as a Government dispatch boat with guns and torpedo tubes. She will be manned by a detail from the Naval Brigade, and her name will be changed to the *Leander*.

James H. Brown's rare collection of dramatic autographs will be sold by auction at Libbie's, May 11, 12 and 13. There are more than 1,500 lots, representing some 3,000 letters and theatrical documents.

At the Columbia Tom Henry has struck an original idea, and the patrons of the Wilbur Opera company were surprised to-night when they received bombardment checks, good for the next performance in case the city should be bombarded by a Spanish fleet. United States soldiers and sailors in uniform are admitted free to the Columbia.

William Courtleigh has been receiving no end of social attention during his present engagement in Boston. He has engaged Grace Reals for leading lady of his stock company at Saginaw, Mich., this Summer.

The first public hearing of the Hasty Pudding's play, *Boscabello*, will take place this week. The libretto is by Henry Woodruff.

Mrs. E. H. Crosby, the wife of the dramatic editor of the *Post*, gave her last Friday afternoon at home for the season 29. Among the many present were Maude Odell, Lisle Leigh, William Courtleigh, Rachel Noah, Grace Reals, Mrs. Emma Sheridan Fry, and Eliote Enneking.

The Telephone Girl is coming to the Hollis for a season, opening 16.

Marie D. Shotwell has been at her home in Roxbury during the past week, but has left for

New York to complete arrangements for her Summer trip to Europe.

Dudley McAdoo, the manager for Kellar, could not be in Boston in advance of his star, as the illness of his wife made his presence with her necessary.

The Boston Lyric Stock company is going to Cleveland immediately after its season at the Grand Opera House. During the coming production of *Carmen* Clara Lane and Hattie Belle Ladd will alternate the title-roles.

Helen Guest, of *The Real Widow Brown*, has returned to her home in this city.

Tony Cummings' Boston friends have not yet finished congratulating him on his splendid success as *Ben in Hild* by the Enemy. It was the best since Gillette's own performance.

Julie Opp and David Bispham have been engaged for half a dozen afternoon performances of *Adelaide* during the London season.

J. G. Adams, T. B. Lathan, and J. R. Kean, the popular triumvirate at the Museum, are to have their annual benefit 23.

Horace Lewis, who is out of the bill at the Castle Square this week, made a big success as *Bunberry Kobb* in *Rosedale*, lifting the part into unusual prominence. JAY BENTON.

WASHINGTON.

First Production of Charles O'Malley Postponed—Last Week at Two Theatres—Gossip.

(Special to The Mirror.)

WASHINGTON, D. C. May 2.

Wilton Lackaye was to have produced his new play, *Charles O'Malley*, by Theodore Burt Sayre, for the first time on any stage to-night at the Lafayette Square, but the event was postponed, owing to the late arrival of scenery and costumes, until to-morrow night. The play is in four acts, and the author in his dramatization of Charles Lever's popular novel departs from the original, and adds in connection new lines and work of his own. The first act of the play takes place in a Dublin dining-room, where Charles O'Malley, the penniless and reckless Irish dragoon, makes a bet with a brother officer that he will attend the ball at the Castle uninvited, and will kiss Lucy Dashwood, his host's daughter. He succeeds by disguising himself as Sir George Dashwood's eccentric sister, Lady McCann, drinks punch, scandalizes Sir George, and having bestowed a love smack upon his supposed niece's cheek, departs in triumph. In the second act O'Malley is wounded in a duel with pistols by Captain Hammersley, his rival in the affections of the fair Lucy, and though defeated is the real winner, for the charming Lucy falls upon her knees beside him and confesses her love. In the third act the scene is shifted to Barcelona, where the British army is encamped. Here his arch enemy, Hammersley, contrives that O'Malley should be innocently in possession of a letter compromising the honor of his commanding officer's wife, and also accuses him of having in his possession secret dispatches for the French, and denounces him as a traitor. O'Malley refuses to give up the letter, which he throws into the fire. He is set upon and overpowered, but not before the letter is burned.

In the last act O'Malley is under sentence of death, and is to be hanged at daybreak, but with the aid of a file he saws through his bars and escapes to Sir George Dashwood's home, only to find the house surrounded and his enemy, Hammersley, in waiting for him. A duel ensues, in which the Irish dragoon rights every wrong and wins the love awaiting him. Mr. Lackaye, it is believed, has a part happily suited to him in the whole souled, impetuous Irish soldier. The cast will enlist the services of Henry Jewett, Joseph Wheelock, Sr., Palmer Collins, John Stempling, Harry Rich, Joseph Wheelock, Jr., Edward Lamb, Ralph Wilson, Maurice Evans, Edward Thompson, Edith Crane, Nannette Comstock, and Alice Evans.

John Drew opened a return engagement to-night, making a shift from the Lafayette Square, where he appeared earlier in the season, to the New National Theatre. The play is *One Summer's Day*. Mr. Drew and his supporting company, which includes Isabel Irving, May Buckley, Ida Vernon, Bijou Fernandez, Mrs. Delos King, Arthur Byron, D. H. Harkins, James O. Barrows, Frank E. Lamb, and Morgan Coman, were warmly greeted. Koster and Bial's Vaudeville company, headed by Charmon, will follow.

Agnes Wallace Villa, as *Madge Carlton* in *The World Against Her*, is the attraction this week at the Academy of Music, opening to a large and appreciative audience. This engagement brings the season at this house to an end.

The Grand Opera House is this week occupied by the convention of The Mothers' Congress. Next week the attraction will be *The Dazzler*.

The Columbia Athletic Club's Minstrels at the Columbia Theatre to-night drew an audience that tested the capacity. The first part, with William Vivian Price as interlocutor, and Hubbard T. Smith, George O'Connor, Joe Cullen, and Charles Green on the ends, was excellently done, and Bert Riddle made a pronounced hit in a bright and chipper blackfaced monologue. The remainder of the week will be taken up with locals. Next week Frank Daniels will play a return engagement in *The Idol's Eye*.

Ringling's Circus commenced a two-days' stay, giving performances this afternoon and night to hardly breathing space, their immense white tents being packed to suffocation, while hundreds were turned away. The entertainment in its several distinct branches was the best ever seen here. The street parade to-day was witnessed by thousands, and was worth going miles to see.

James Otis Barrows, of John Drew's company, who will head the stock company at the Columbia Theatre this Summer, met with a warm greeting at the hands of his friends on his appearance to-night.

It is rumored that John W. Albough will re-

linquish his interest in the Lafayette Square Opera House, and will next season be the sole manager of the Grand Opera House, which will become again under his direction a high-priced theatre.

Buffalo Bill's Wild West will give four performances on the Exhibition Grounds, at North Capital and M Streets, on May 9 and 10.

JOHN T. WARD.

PHILADELPHIA.

The Waning Season—A Fund for Musicians—Fennberger's Gossip.

(Special to The Mirror.)

PHILADELPHIA, May 2.

With the hope of attracting business to all our theatres war bulletins are now read from the stage, but the season is on the wane; the popular priced houses have the call and, while the excitement lasts, war plays are in demand and receive general recognition.

Shenandoah, at the Grand Opera House, now in its fifth week, has surpassed by far all its previous records, and is turning away people at every performance, in spite of the fact that the theatre has the largest capacity of any place of amusement in the city. Beyond question it is the most realistic military production ever presented on any stage, which accounts for its great success and popularity. The new finale, representing the victorious army returning from the war, adds additional interest and for enthusiasm equals the famous battle scene. The company have become general favorites with the large array of weekly subscribers, and will remain intact here for the season. A Tour of the World in Eighty Days, with new scenery by Walter Burridge, has been in preparation for the past six weeks and promises to surpass in splendor and originality any previous attempt. This is on the authority of Frank Oakes Rose, the stage-manager, to whom the credit for Shenandoah, with its famous realistic battle scene, is due. Marion Berg is a bright and clever new member of the Grand Opera House Stock company.

Creston Clarke and Adelaide Prince returned to-night to the Park Theatre after an absence of one week, and attracted a brilliant audience. The programme was The Bella, preceded by A Point of Honor. The same excellent supporting company added interest to Mr. Clarke's masterly interpretation of Matthias, and was rewarded by deserved applause. Mr. Clarke for his second week will appear in repertoire. Harkins and Barbour's version of Uncle Tom's Cabin will follow.

The management of the Broad Street Theatre have put in the Baggetto Italian Opera company for a two weeks' term. They opened to-night in La Bohème to a fair house, it being a benefit tendered to some of the employees of the theatre, but the advance sales are meagre and prospects poor. E. H. Sothern will follow May 16 for two weeks, closing the season.

The Ballet Girl at the Chestnut Street Theatre, although announced for this week, was taken off on account of light receipts, and replaced this evening with Monte Carlo. Alice Atherton and Joe Ott are special features.

Nat Goodwin, for his second and last week at the Chestnut Street Opera House, appears in The Rivals, A Gilded Fool, An American Citizen, David Garrick, and The Silent System. Ada Rehan and Daly's company will follow May 9. Their engagement has been extended from one to two weeks, which defers the McKee Rankin Stock company's opening until May 23.

The Auditorium presented this evening the dainty and charming Corinne in The Little Trooper. It is handsomely staged, and has a beautifully costumed chorus of fifty, a strong cast. Excellent rendition of this popular opera was given, receiving great tokens of approbation, which promises a large attendance for the entire week.

The military comedy-drama, A Fair Rebel, by Harry P. Mawson, is a timely selection by the wide-awake management of the Girard Avenue Theatre, as it introduces many features that please the public, besides receiving an excellent delineation by the well trained stock organization. The opening audience to-night was large and enthusiastic. The last week of the dramatic season will begin May 9 with Captain Paul as the programme. Manager Durban will introduce to Philadelphia on May 16 the Andrews Opera company, which has won renown and success in other cities. It is more than likely that they will remain here throughout the Summer.

Carrie Radcliffe, the leading lady of the Forepaugh Theatre Stock company, has a prominent role this week in The White Slave, and deserves great credit for her meritorious delineation, in which she is ably supported by George Learock and all the favorites who aid in making a perfect picture of Southern life, pathos and sentiment. For week of May 9, For Liberty and Love.

The Stuart Stock company is in its fourth week at the National Theatre, and has already gained an immense following, making many personal friends and a steady clientele. The company is large, composed of good working material, and deserves the large patronage extended. Woman Against Woman with Jessie Bonstelle, Emily Rigi, Mary Davenport, Stephan Grattan, Bartley McCullum, Dorothy Usher, and A. H. Stuart, is the programme this week, and may continue another week.

Louis Mann and Clara Lipman, with The Telephone Girl, are in their fourth week at the Walnut Street Theatre.

The Standard Theatre Stock company appears this week in in the Trenches, leading roles being taken by John J. Farrell and Charlotte Tittell. The vaudeville features are the Bushnell Sisters, Dobbs and Curran, and the Columbian Quartette. In the Ranks next week.

The Webber company in Uncle Tom's Cabin is at the People's Theatre, and after this week

will remain at this house as a stock organization. The Inside Track will be the first offering. Powell, the magician, is at the Eleventh Street Opera House with a refined and clever programme including an exposé of spiritualism. Business fair.

Sousa and his band, with an immense chorus, in The Trooping of the Colors, will appear at the Academy of Music May 13, 14.

Buffalo Bill's Wild West Show owns the town at present. This morning looked like a holiday with the streets crowded along the route of the parade. The procession was excellent, and they opened this afternoon at Twenty-ninth Street and Columbia Avenue to a packed house. Everybody was pleased with the many new and startling features. The military tournament was a pretty sight, and acknowledged the best of all Colonel Cody's famous enterprises. The engagement will be a record breaker for the Wild West Show.

The will of Antonio Sauleno, who died at St. Joseph's Hospital, April 24, leaves his estate, amounting to \$35,000, to the Philadelphia Musical Association in trust, to be used only in assisting deserving musicians who have been members in good standing for at least three years, and who may be in want of assistance either on account of sickness or misfortune for which they are not responsible. No applicants to receive more than \$50 in any one year, nor to continue for more than two succeeding years. It is left to the judgment of the Musical Association to enact laws to best carry out Mr. Sauleno's desire to do some good to his fellow professionals, and to prevent any abuse of this benefit to the injury of the really deserving ones.

The Chestnut Street Opera House and the People's Theatre have joined the procession and will present stock dramatic companies for the rest of the season, commencing respectively May 23 and May 9. This is a hint for managers in other cities. The popular priced houses are the only ones that have had a successful season in the Quaker City.

S. FENNBERGER.

ST. LOUIS.

Good Bills at All Houses—Imperial's Last Week—Howland's Items.

(Special to The Mirror.)

ST. LOUIS, May 2.

Last night The French Maid opened its engagement at the Century Theatre before a large audience. It is a hilarious farcical comedy, with a bright libretto and pretty music. Dances and songs keep it lively. It is very handsomely put on with beautiful costumes and scenery, and with a particularly clever and strong cast.

The Olympic Theatre reopened this week, the attraction being Bertha Belle Westbrook, a St. Louis girl who has been on the stage for several seasons and has shown considerable talent. She was supported by several members of the Imperial Stock company and St. Louis amateurs. The engagement began last night with La Petite Diable, in which Miss Westbrook played very creditably a French dialect part. Later in the week a romantic drama, Roanoke, will be given.

Two crowded audiences attended the Columbia Theatre yesterday, when a new bill was put on. It comprised a very long and strong list of the very best attractions, many of them new. The Hungarian Boys' Band, who have made the biggest kind of a hit, commenced their sixth consecutive week. Rudinoff, the fantastic delineator, was another strong feature, who was retained another week, as was the biograph with new views. The other cards were Burke and Forrest, Mr. and Mrs. Augustin Neville in a one-act comedy, McCall and Daniels, Sankey Brothers, and Le Petite Lund.

The Hopkins' Grand Opera House programme for this week, commencing yesterday afternoon, embraces one of the most entertaining combinations of dramatic and vaudeville attractions seen at the house this season. The dramatic offering was the comedy, The Three Hata, and the vaudeville favorites were the Russell Brothers, Sam and Kitty Morton, John and Harry Dillon, Le Roy and Clayton, the Angela Sisters, and Arline Wyatt. Two big audiences saw the performances yesterday.

Barney Ferguson and Sam J. Ryan appeared yesterday at Havlin's Theatre in McFee's Matrimonial Bureau. It is a very clever Irish musical comedy, and is a good vehicle for Ferguson and Ryan. Some pretty dancing and catchy songs are introduced by the company.

Little Em'ly, a dramatization of the well-known story, "David Copperfield," was given by the stock company at the Imperial twice yesterday, and will be continued this week. All the familiar characters in the book are retained in the dramatization, and are well portrayed by the exceedingly clever stock company. It is well put on, and was largely attended.

The Fay Foster Burlesquers made two big hits at the Standard Theatre yesterday when they began their engagement. They gave a strong list of vaudeville turns and the usual clever burlesque with pretty girls.

Guy Lindale and his pupils will be seen in Married Life at the Pickwick Wednesday evening.

Charles Elliott, manager of Colonel Hopkins' Chicago theatre, was in the city last Tuesday on a visit to Lew Parker. This was Mr. Elliott's first visit to St. Louis since he left the management of Pope's Theatre three years ago.

Will J. Davis, one of the lessees of the Century, was in the city last week.

Harry Jackson, stage-manager of Hopkins', will produce his romantic drama, A Mad Marriage, next week. All the printed matter for the road for a Summer season was destroyed by the Great Western Printing Company's fire.

Charles P. Salisbury, manager of the Colum-

bia, left Wednesday night for a flying trip to Milwaukee, to be gone a few days.

This week will be the last of the season at the Imperial. Lawrence Hanley will have a benefit next Sunday night, when Hamlet will be presented.

The police benefit performances at Exposition Music Hall drew very large audiences last week.

Hopkins' Grand Opera House will close the latter part of May, and Forest Parks Highlands will open about the same time.

William Russell, a stage hand employed at the Imperial, accidentally cut himself in the lower part of the left leg last Wednesday night while at work, severing an artery. He nearly bled to death before assistance reached him.

Lillian Burkhart made the hit of last week at Hopkins' Grand Opera House in her little comedietta, A Passing Fancy. Miss Burkhart showed herself to be a most charming and gifted comedienne.

Mr. and Mrs. P. J. Toomey, scenic artists of the Olympic Theatre, entertained the local members of their craft very handsomely last Wednesday evening at their beautiful home. It was a very pleasant reception, and a most enjoyable evening was spent.

An entertainment called The Anita Carnival will be given at the Fourteenth Street Theatre next Thursday evening for charitable purposes. The performance will consist of selections from the compositions of Mrs. Anita Comfort, a society leader of this city and a well-known composer.

Gus Weinberg paid us a flying trip last Saturday, coming down from Milwaukee with Manager Salisbury, of the Columbia. He has been engaged for Salisbury's Milwaukee Stock company.

W. C. HOWLAND.

CINCINNATI.

At the Theatres—The Neill Company—Summer Attractions.

(Special to The Mirror.)

CINCINNATI, May 2.

Willie Collier opened at the Grand last night in the amusing comedy The Man from Mexico. It was the first time the play had been seen here, and it was greeted by an enthusiastic audience. The supporting company was fully equal to the demands made upon it. This engagement brings the regular season of the Grand to a close, and the house will now be dark until Fall.

The twentieth and last week of the Neill Stock company at the Pike began yesterday with Sardon's wonderful Diplomacy as the bill. The members of the company were carefully cast, and a strong performance of a strong play was given. The Pike will also be dark after this week. It is worth while in parting with the Neill Stock company for the Summer to speak of the favorable impression the members have made upon the Cincinnati public. Every one has ingratiated himself or herself into the good will of the people, and all will be cordially welcomed back at the beginning of next season. The regular company has comprised James Neill, Herschel Mayall, Charles Wyngate, Joseph B. Everham, Edward Tittmann, George Bloomquest, Emmett Shackelford, Lorin J. Howard, Edythe Chapman, Agnes Maynard, Grayce Scott, Louise Mackintosh, and Angela Dolores. Others have been specially engaged from time to time.

The Walnut Theatre Stock company this week is giving a capital production of Henry Jones' play, The Dancing Girl. The company acquitted itself most acceptably, and won round after round of applause in the telling situations of the drama.

Manager Cookson, of Heuck's, is showing a series of pictures of the Oberammergau Passion Play this week. They are exhibited by means of the vitascope, and are attracting much attention.

Avery's Museum closed its season Saturday night.

Next Tuesday night at the Walnut will be souvenired, being the fiftieth performance of the Walnut Stock company.

The Neill Stock company will go to Minneapolis at the close of its engagement here, and will remain the entire Summer. Manager Hunt, of the Pike, will go to Atlantic City, where he has charge of several theatres.

The Lagoon will open the middle of June: Chester Park, May 28; Coney Island, May 28. The Boston Lyric Opera company will open at Chester Park June 19.

WILLIAM SAMPSON.

BALTIMORE.

Alabama at the Lyceum—Cuba's Vow at the Holiday Street—Other Attractions.

(Special to The Mirror.)

BALTIMORE, May 2.

Augustus Thomas' charming play, Alabama, was presented this evening at the Lyceum by Manager John W. Albough's Stock company. Leading roles were taken by Percy Winter, Scott Cooper, George Macomber, John Flood, Manager Albough, Mr. Collier, Mr. Marshall, John Craven, Jennie Kennark, Leonora Bradley, Beth Franklin, and Adele Block. The stage-management and appointments, under the direction of Percy Winter, were of a high order, and contributed materially to the great success the production achieved. Next week the company will be seen in The Lottery of Love.

Sousa's splendid band will be heard in The Trooping of the Colors, at Ford's Grand Opera House, on May 9 and 10.

Cuba's Vow, a sensational drama presented with a very fair cast, is the attraction at the Holiday Street Theatre this week. It will be followed by Black Patti's Troubadours.

The Auditorium Extravaganza company enters upon its second week this evening at the Auditorium Music Hall, presenting two new

KNICKERBOCKER REPERTOIRE CO.
Booking for next season.
HATTIE BELLE LADD, Prima Donna.
9 OPERAS, Mostly Royalties, WEEKLY. "No Chestnuts"
WANTED—GOOD SUMMER RESORT.
HARRY F. JORDAN, Mgr., Parker House, Boston.

barlettas, The Marquis' Court and Adonis. The company is good and the productions are enjoyable. As a special attraction this week Manager Kernan has secured Van and Nobriga, with their four pikaninnies. Next week the same company will be seen in Gay Atlantic City and The Manhattan Club.

George Macomber joins the Lyceum Stock company this week, and will prove a valuable acquisition. Mr. Macomber is a Baltimorean and has had an extensive stage experience.

HAROLD RUTLEDGE.

THE STANHOPE-WHEATCROFT SCHOOL.

The season of the Stanhope-Wheatcroft Dramatic School, just closed, has been a success from every standpoint. The school opened on June 16, 1897, and the regular Winter term on Oct. 18. Three public performances have been given, two at Hoyt's Theatre and one at the Garden, and eleven plays, nine of which were new, have been presented. These plays were: Frances Aymar Mathews' Benunciation; Charles Bradley's The Cup of Betrothal; Frances A. Howley's Higher Education; Alice Yates Grant's The Sword of Remembrance; A Bachelor's Wife; Jerry Burke, Moonshiner; The Missing Mrs. Pettigrew; Julia Schayer's A Bundle of Old Letters; Frances E. Johnson's A Rainy Day; H. A. Du Souchet's Hands Down, and Henry Stebbins' A Before Breakfast Run.

The following were the students of the graduating class of '97-'98: Madeleine Beaupre, Margaret Campbell, Hope Temple, Lillian Fitch-White, Margaret Gray, Ethelwyn Hoyt, Ethel Hamilton, Margaret James, Adeline Mann, Jessie MacAdam, Mary Osborne, Francesca Di Maria, Electa K. Page, Dorothy Revelle, Alice Riker, Miriam Skancke, Pauline von Aroid, Adeline L. Adler, Mabel Coolidge, Gertrude Roosevelt, Miss Henry, Carolyn Wood, Henry Anderson, Seth Caleb Halsey, Herbert O'Connor, Hiram B. Snow, Morton Vye, Guy Wendell, Louis Wassell, and Edward H. Wilkinson. Besides these there were twenty or thirty students in special branches, many of whom, as well as some of the regular students, have no idea of adopting the stage as a means of livelihood, but have taken the courses to improve diction, enunciation or demeanor.

The faculty included Alfred Fisher, conventional comedy and melodrama; J. H. Ryley, comedy and farce; Elsie Clarke, fencing; Lillian Thurgate, dancing, and Victor Harris, music incidental to the plays. Mrs. Wheatcroft taught the classical and "society" drama, supervising all the work, while devoting four to six hours a day to private lessons, selecting plays, rehearsing pupils, and personally attending to the staging of the plays. Artistic staging has been made an object of great interest to the students, and their instruction in this department had been as complete as in any other.

The fencing classes have also been well attended, and an exhibition was given in February at the school, when the students were given an opportunity to show their skill and grace in the art of fencing. Last June free scholarships were awarded to Seth Caleb Halsey and Miriam Skancke respectively, who were chosen from twenty-nine applicants. Two scholarships, one for a male and the other for a female student, have been offered for the coming term.

Of the class just graduated, Miriam Skancke (who will be known professionally as Miriam Nesbitt) and Edward H. Wilkinson have been engaged by Daniel Frohman. Hope Temple has been engaged for the Park Theatre, Philadelphia, while Adeline Mann, Jessie MacAdam, Ethel May Hamilton, Alice Riker, and Adeline Adler are considering offers from prominent managers.

A Summer term of classes will begin on May 2. The next regular term will open on Oct. 17. Mr. Fisher and Mr. Ryley continuing in the faculty. The facilities of the school have increased during the year past, and the work will be conducted on a much larger scale. A special feature will be a course of lectures and addresses which will be delivered to the school by prominent actors, and which cannot fail to prove of great benefit. The performances of next season will be given at the Madison Square Theatre.

Last Friday evening a very enjoyable social function was given at the home of one of the graduates. There was plenty of music and good fellowship, and during the supper the announcement was made by Mr. Louis Wassell that an Alumni Association had been formed by the graduating students of the Stanhope-Wheatcroft School, Class of 1898. The officers are as follows: President, Mr. Louis Wassell; Vice President, Jessie MacAdam, and Secretary and Treasurer, Miss K. Fottrell. Mrs. Wheatcroft was unanimously elected an honorary member.

The object in forming the Alumni Society of the Stanhope-Wheatcroft Dramatic School is to continue the acquaintance and good fellowship of the class of '98. A permanent secretary has been appointed, and at stated intervals throughout the year members of the society will forward items of interest connected with their experience. Each member will keep the secretary informed as to his or her permanent address. It is hoped that with the combined efforts of all members the society may eventually be influential in securing engagements for one another by notifying managers in time of emergency of the whereabouts and ability of their colleagues.

Mrs. Wheatcroft is to be congratulated on her tireless energy, executive cleverness and artistic ability, which have placed her Dramatic School in the front ranks of similar institutions.

A LUCKY MANAGER.

H. F. McGarvie, manager of the New Grand Theatre, Salt Lake City, Utah, and who has achieved distinction as Director-General of large celebrations throughout the Middle and Western States, his latest success being the Great Pioneer Jubilee held in Salt Lake City in July last and costing upwards of \$100,000, is now in St. Joseph, Mo., managing the Jubilee which takes place in that city May 11 and 12. He is repeating his Utah successes, and the celebration promises to be the greatest in the history of Missouri. Mr. McGarvie recently received information that he was entitled to \$250,000, his share of the estate of the late Henry B. Payne, of Cleveland, who was a relative, and as soon as the St. Joseph Jubilee is over he will go to Cleveland to receive his legacy.

THE NEW YORK DRAMATIC MIRROR

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1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, MAY 7, 1898.

Largest Dramatic Circulation in the World

CURRENT AMUSEMENTS.

Week Ending May 7.

New York.

METROPOLIS (Third Ave. and 148th St.), *Uncle Tom's Cabin*.
OLYMPIA (Third Ave. bet. 129th and 130th Sts.), *The Rose Tree*.
HARLEIN OPERA HOUSE (129th St. bet. Seventh Ave. and Henry Miller in the Theater).
HARLEIN MUSIC HALL (129th St. bet. Seventh Ave. and Vaudeville).
COLUMBUS (129th St. bet. Lexington Ave. and the Crest of Society).
PLEASANT PALACE (50th St. bet. Lexington and Third Aves.).
CARROLL HALL (Seventh Ave. and 57th St.).
OLYMPIA (Broadway and 45th St.), *Vaudeville*.
LYRIC (Broadway and 44th St.), *Closed*.
AMERICAN (Ninth Ave. bet. 43d and 41st Sts.), *The Beggar's Opera*.
MURRAY HILL (Lexington Ave. and 41st St.), *Closed*.
BROADWAY (Broadway and 41st St.), *The Wedding Day*.
EMPIRE (Broadway and 40th St.), *W. H. Crane in His Honor, the Mayor*.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.).
THE CASINO (Broadway and 39th St.), *The Lady Slave*.
EMERALD SQUARE (Broadway and 38th St.), *The Bride*.
HERALD SQUARE (Broadway and 35th St.), *The Koreans*.
GARDEN (34th St. bet. Sixth Ave. and the Little Theatre).
ROBERT & MARY (145-149 West 34th St.), *Vaudeville*.
MANHATTAN (129-130 Broadway), *Way Down East*.
THIRD AVENUE (Third Ave. and 31st St.), *Closed*.
EDOU (129 Broadway), *My Friend from India*.
WALLACK'S (Broadway and 30th St.), *The Bostonians*.
THE BOWERY (Broadway and 29th St.), *The Circus Girl*.
DALY'S (Broadway and 29th St.), *The Circus Girl*.
WEINER AND FRIEDMAN (Broadway and 29th St.), *Forever*.
JACK'S (Broadway and 29th St.), *Burmese*.
FIFTH AVENUE (Broadway and 29th St.), *Mrs. Fiske in a Bit of Old Comedy*.
THE GARDEN (Madison Ave. and 27th St.), *Richard Mansfield in The First Violin*.
HENRY'S (215-214 Eighth Ave.), *John L. Sullivan's Comedy*.
ROTT'S (24th St. bet. Broadway and Closed).
LYCUM (Fourth Ave. bet. 23d and 24th Sts.), *The Morn and the Evening*.
EMERSON (West 23d St. bet. Sixth Ave. and FIFTH AVE. CONCERT AND VAUDEVILLE).
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), *Little Lord Fauntleroy*.
PROCTOR'S (2nd St. bet. 6th and 7th Aves.), *Cosmopolitan*.
VAUDEVILLE (12-13 St. bet. 11th and 12th Sts.).
FOURTEENTH ST. (14th St. bet. Sixth Ave. and the Mas-o-Wan Hall).
IRVING PLACE (Irving Place and 15th St.), *German Opera, Comedy and Drama*.
EMERSON (14th St. bet. Broadway and Continuous Vaudeville).
ACADEMY (Irving Place and 14th St.), *Continental's Battle of Our Nation*.
TOKY (FIFTH AVENUE), *Travelling Showman*.
STAR (Broadway and 13th St.), *The White Squares*.
GERMANIA (147 West 5th St.), *German Drama and Comedy*.
LONDON (225-227 Broadway), *The Merry Maids*.
PEOPLE'S (199-203 Broadway), *The Princess of Patches*.
MILBURN (185-189 Broadway), *Werner's Famous Widow*.
TRALLA (45-47 Broadway), *The Merry Drama*.
WINDSOR (45-47 Broadway), *The Merry Drama*.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), *Shed Memorial Gathening*.
PARK (285 Fulton St.), *Closed*.
HYDE AND PARKMAN'S (Adams St. bet. Myrtle Ave. and Vaudeville).
AMERICAN (Irving Ave. and South 4th St.), *Closed*.
GRAND OPERA HOUSE (Elm Pl. bet. Fulton St. and Jaxon Opera Company in Chimes of Normandy and Norman Girl).
UNIQUE (194-196 Grand St.), *Nina Medina's Burlesques*.
LYCUM (Montrose Ave. and Lefferts St.), *Closed*.
THE AMERICAN (437-441 Bedford Ave.), *Closed*.
STAR (391-397 Jay St. bet. Fulton St. and RENT-STANTLEY COMPANY).
EMERSON (101-107 South 6th St.), *The Merry Widow*.
COLUMBIA (Washington, Tillary and Adams Sts.), *Closed*.
GAYETY (Broadway and Middle St.), *The Cherry Pickers*.
ELJOU (Smith and Livingston Sts.), *Guttenberg*.
MONTAUK (380-387 Fulton St.), *E. N. Southern in Lord Chumley and The Lady of Lyons*.
MUSIC HALL (Fulton St. and Alabama Ave.), *Vaudeville*.

EXTRINSIC MANIFESTATIONS.

The occasional introduction into crude drama of pugilists, bridge jumpers, burglars who have read their title clear to imprisonment, and even queerer persons whom a peculiar kind of "management" has exploited, has never argued and never will argue that such persons belong to the theatre even for their moments of notoriety. These things are but a part of periodical eruptions upon the generally fair face of the stage, and sooner or later they disappear, in natural course.

If it should happen—as it never does happen—that the pugilist, the crank or the criminal could show on the stage a warrant for stage existence, his pugilism, his sensa-

tional idiosyncrasy or his former criminality would be forgotten, he would be accepted as an actor in accordance with his ability to act, and his past would be forgiven. Genius for the stage would cover with the mantle of forgetfulness even the irregular vocations enumerated. But your pugilist is never anything else; your bridge jumper, as it turns out, on the stage inspires in the intelligent witness of him no more humane wish than that he might be induced to jump again under conditions that would rid the theatre of him, and all the others in this grafted class impel thoughts that would consign them to an accelerated fate as originally marked out.

These notions—whose bases are facts—are indulged in a somewhat relative sense. They are inspired by the misuse last Saturday night of the Metropolitan Opera House for a "wrestling match" between an alleged Turk of vaunted brutality and another wrestler who has a record in this primitive "sport." The "match" resulted in a row that would have disgraced a community of savages, and the public is told by the management of this place, which was erected as a temple of art, that it will never again be desecrated by "wrestlers" because the Saturday night mob broke valuable furniture and spilled blood on the carpets!

Truly, though in the centre of civilization, we are yet on the border of barbarism.

THE DINNER AND THE DRAMA.

A PESSIMISTIC philosopher in the *Evening Post* the other day, with grace of diction and some array of facts, asserted that the dinner was killing the drama.

Starting with the statement that New York possesses at this moment more and better constructed theatres in proportion to its population than any other city on the globe, this essayist remarked that each decade, each season, apparently widens the breach between the discriminating public and the stage, because the dinner, which formerly was regarded but as a necessary incident of life, has developed here into a ceremonious function which, encouraged by an array of hotels and restaurants the like of which no other metropolis can show, steadily trenches more and more upon the time of the theatre, and as a result leaves that institution in an increasing degree to the mercies of a condition that permits only of vulgar patronage and in consequence impels mainly to a vulgar catering. After elaborate rumination upon these reasons, the essayist says:

The theatre, having thus ceased to form an integral part of our social life, has come to be the pastime of people with nothing better to do—the floating population of our hotels, the shop girl and her young man enjoying an evening out—and the plays produced by the peculiar syndicate of managers who, I am told, control the stage in this country for the moment, are adapted to the requirements of audiences who, having no particular standard from which to judge the literary merits of a play, the training, accent or talent of the actors, are perfectly contented so long as they are amused. To get a laugh, at any price, has become the ambition of most actors and the dream of their managers. If one of my readers doubts the assertion that the better class of people have ceased to attend our theatres, except on rare occasions, let him inquire about among the men and women whose opinions he values and respects; ask them how many of last Winter's plays they considered intellectual treats, or which piece would have tempted them to leave their cosy dinner table and the conversation of friends a second time. It is surprising (if this experiment is made) to find the number of men who will answer in reply to a question about the merits of the plays *en vogue*, "I have not seen them. In fact, I rarely go to a theatre unless I am in London or on the Continent!" Little by little we have taken to turning in a vicious and ever narrowing circle. The poorer the plays, the less clever people will make the effort necessary to see them, and the less such an elite attend, the poorer the plays will become. That this state of affairs is going to last, however, I do not believe. The darkest hour is ever the last before the dawn. As it would be difficult for the performance in most of our theatres to fall any lower in the scale of frivolity or inanity, we may hope for a reaction that will be deep and far reaching. At present we are like people dying of starvation because they do not know how to combine the flour and water and yeast before them into wholesome bread. The materials for a brilliant and distinctly national stage undoubtedly exist in this country. We have talented men and women who would soon develop into great actors if they received any encouragement to devote themselves to a higher class of work, and certainly our great city does not possess fewer appreciative people than it did twenty years ago.

The essayist concludes that the dinner-eating mania will eat itself out, and that managers, feeling once more that they can count on discriminating audiences, will improve their offerings. This may be said to be a lame conclusion on the premises, at least as far as it relates to the theatre. Management of the theatre, when it drifts for any cause into ignorant and low-catering hands, must be reformed from the outside. It never will be reformed from within. Perhaps the now careless better public may by degrees work a correction of the evils for which it is itself largely to blame. But even for this better public, devoted to the dinner as it seems to be, it may be said that its appetite for dramatic fare of the first class is still keen, and that this appetite is still indulged upon those occasions when there is no doubt as to the bill set before it.

PERSONAL.



IRVING.—Here is the latest portrait of Sir Henry Irving, and it is an admirable likeness of that distinguished actor-manager.

BARRYMORE.—Lionel Barrymore has been engaged for Sol Smith Russell's company next season.

LESLIE.—Elsie Leslie Lyde, once the idol of all juvenile theatregoers, attended a performance of Little Lord Fauntleroy in Harlem last week. Tommy Russell, another famous Fauntleroy, but now a staid young real estate agent of this city, was also an interested spectator of the play.

WHITECAR.—W. A. Whitecar will manage the Avenue Theatre, Pittsburgh, for the Summer.

MILLEN.—Manager Albert Millen has concluded negotiations with E. G. Gilmore for a revival of Shenandoah at the Academy of Music, May 23.

McCLOSKEY.—J. J. McCloskey, the veteran playwright, is the originator of the musical spectacle, *The Battles of Our Nation*, which was produced at the Academy of Music last night.

DOUGLAS.—Byron Douglas, who has been playing Gillette's part with the original Secret Service company, has been generally commended for the excellence of his personation. Without imitating Gillette in any way, Mr. Douglas has nevertheless given a virile and effective performance of the spy hero.

HOPPER.—De Wolf Hopper and his manager, Ben D. Stevens, may separate, according to present rumor, at the close of the comedian's Summer season at Manhattan Beach.

ARBuckle.—Macy Arbuckle has been elected to membership in the Lambs' Club, and in the Bohemian Club, of San Francisco.

CARTER.—Mrs. Leslie Carter and her mother, Mrs. Catherine Dudley, have taken a house in Kensington, London, for the season.

DE KOVER.—Reginald De Koven conducted the orchestra at Wallack's last Monday, upon the occasion of The Bostonians' twenty-five hundredth performance of his opera, Robin Hood.

EBERT.—Franz Ebert and Louise Ebling, of the Hippitians, were married on April 23 in this city.

FITCH.—Clyde Fitch has contracted to write another new play for Nat C. Goodwin, who will feature Mr. Fitch's comedy, Nathan Hale, next season.

KENDAL.—Mr. and Mrs. Kendal will revisit America next season, under management of Daniel Frohman, presenting their new play, Not Wisely but Too Well, which has succeeded in the British provinces.

SMITH.—Harry B. Smith will sail on May 9 for England. He has promised Manager Frank L. Perley to keep his eye open for some talented operatic soubrette for the Alice Nielsen company.

HART.—W. S. Hart has returned to his home in Asheville, N. C., for the Summer.

MELBA.—Madame Nellie Melba fainted last Sunday during a panic at the California Theatre, San Francisco, caused by fire in an adjoining building.

FISCHER.—Emil Fischer will sail to day (Tuesday) for Hamburg, having announced that he may never return to this country.

TENNIE.—Corea Tennie, owing to her engagement with the Frawley company, has presented to the Government her yacht, *Celeste*.

POTTER.—Mrs. Potter has purchased a drama by Mrs. T. P. O'Connor, based upon incidents in the career of the late Charles Stewart Parnell. The play may soon be seen in London with Mrs. Potter as Mrs. O'Shea, and Kyrie Bellew as Parnell.

SCHOEFFEL.—Mrs. Agnes Booth Schoeffel and her son, Sidney Booth, sailed for Europe last Saturday. Mrs. Schoeffel will visit her son, J. B. Booth, in London.

ALTER.—Lottie Alter, who has been playing Flora Campbell in Beside the Bonnie Brier Bush, has been engaged by Jacob Litt for the production of Shenandoah at McVicker's Theatre, Chicago.

WEST.—Mrs. Percy West (Bertine Robison) has been engaged to play Mrs. Trigg in Captain Impudence, with Mr. and Mrs. Edwin Milton Royle, at the Leland Opera House, Albany, this week.

ROBSON.—Stuart Robson will present a new play by Augustus Thomas as the opening attraction of next season at Wallack's Theatre.

HAMPTON.—Mary Hampton was offered Fanny Davenport's roles with Melbourne McDowell and company for dates canceled on account of Miss Davenport's illness. The war, however, determined the managers not to con-

tinue the tour. Miss Hampton, who may star next season in a dramatization of a popular novel, has accepted Jacob Litt's offer to play Gertrude Ellingham in Shenandoah, opening May 15 at Chicago.

STEVENS.—John A. Stevens will star next season, presenting his four-act comedy drama, *Nobody's Fool*.

FILKINS.—Grace Filkins has volunteered to serve in the war with Spain as a nurse for the Red Cross Society.

ARCHER.—Belle Archer, having closed her successful tour in the title-role of Hoyt's *A Contented Woman*, in which she will star next season, has returned to her home at Bayonne, N. J., for the Summer.

THORP.—Clara Thorp has returned to this city after two successful seasons in London.

RUMORS ABOUT A. N. PALMER.

Various rumors of a conflicting nature have been in circulation the past month respecting the plans of Manager A. N. Palmer. These rumors have invariably emanated from one source—and a very unreliable source it is, too.

Those who follow the course of dramatic events in the metropolis may have observed that every piece of news—or what this daily designates as "news"—is either malicious or untrue. In the case of Mr. Palmer, the stories published about him come under both heads. When seen in his office in the Revillon Building last week, Mr. Palmer denied absolutely that he was negotiating with Manager Hammerstein for a lease of the Lyric Theatre.

"Rumors and stories like these are scarcely worth the trouble of a denial," said Mr. Palmer. "Some inventive wretch runs to this irresponsible sheet with a story, which is printed with out any pretense of verification. Why should I waste breath in denying these audacious fabrications?"

A CONFLICT OF DATES.

The Professional Woman's League, finding the date arranged for their benefit at the Olympia on May 10 would conflict with the date fixed for Annie Russell's special matinee, changed their date to Thursday, May 12. As this happened to be the date originally fixed for the E. E. Zimmerman testimonial, the committee in charge, out of courtesy to the League, has postponed the Zimmerman benefit to May 19. Several of the P. W. L.'s valued members are to be active participants in Mr. Zimmerman's testimonial and the committee reports a host of volunteers worthy of the beneficiary and the occasion.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

G. C. M., Santa Fe, New Mexico: The Beggar's Opera was produced in 1728.

P. H. JEWETT, Waltham, Mass.: Tim Murphy starred in Lem Kettle.

FREDERICK ARNOLD, Omaha, Neb.: Ford's Theatre, Washington, D. C., collapsed June 9, 1893.

FRANK E. WORTHING, San Francisco, Cal.: Alice Dunning Lingard died in London, England, on June 25, 1897.

T. F. B., Washington, D. C.: 1. Sir Henry Irving was born in 1832. 2. W. C. Macready was born in 1793. 3. John L. Toole was born in 1828.

HENRY E. SLATER, Philadelphia, Pa.: The Union Square Theatre, New York city, was burned down on Feb. 28, 1888.

STUDENT, Milwaukee, Wis.: Stage plays were suppressed by the Puritans in 1633. In 1549 stage playing had been prohibited as being seditious.

E. L. B., Grand Forks, N. D.: The colored tragedian referred to was presumably Ira Aldridge, who died at the age of sixty-three on Aug. 7, 1867.

C. G. L., Newark, N. J.: Adeline Patti was married to the Marquis de Caux on July 29, 1868. She opened her theatre at Craig's-Nos Castle on Aug. 12, 1869.

W. W. PETERS, Chicago, Ill.: Wilkie Collins, in conjunction with Charles Dickens, wrote a dramatic version of the latter's story, "No Thoroughfare," which was brought out at the Adelphi Theatre, London, England, on Dec. 28, 1867, and ran till June 21, 1868.

E. H. A., Minneapolis, Minn.: 1. Write to the Publishers' Weekly, New York city. 2. The plays of Bronson Howard have been printed for copyright purposes, but they are not on sale. Write to Brentano's, New York city, for the published plays of Henry Arthur Jones.

R. M. T., Cincinnati, Ohio: Shakespeare's longest play in point of lines is Hamlet. There are 4,056 lines in Hamlet. The Comedy of Errors is the shortest in that respect, containing only 1,567 lines. The total number of lines in Shakespeare's plays (thirty-six) is 105,972, making an average of 2,943 lines for each play.

THEATREBOOD, New York city: In an interview published in last Fannie Herring said that she made her first stage appearance at a benefit given to her mother at the Old Bowery Theatre in 1849. Some years after that she played Pocahontas with the author of the play as Powhatan, while the Indians in the council scene included Edwin Adams, John McCullough, and John Wilkes Booth.

HELEN M. CAMPBELL, Baltimore, Md.: Lester Wallack in his "Memories of the Last Fifty Years" refers to the authorship of London Assurance as follows: "As to what Brougham had to do with the play I have heard Brougham on the point, and I have heard John Brougham himself on the point. There is very little doubt that Brougham first suggested the idea, and there is no doubt that he intended the part of Dazzle for himself. So far as I know, Mr. Brougham, for a certain sum of money, conceded to Mr. Bonicault his entire rights in the comedy. John was far less officious in the matter than his friends were. They invented all sorts of tales, but there is no question that the success of the whole thing was due to Mr. Bonicault, to his tact and cleverness, and to the brilliancy of his dialogue."

G. R. B., Tiffin, Ohio: The speech delivered by William Winter at a midnight supper at Daly's Theatre on April 13, 1897, is published under the title of "The Critic" by the Dunlop Society, of New York. It is included in the pamphlet called "The Actor and Other Speeches," by William Winter. In this speech Mr. Winter referred to the vocation of a dramatic critic as follows: "To know the literature of the drama; to discriminate between the good and the bad; to see the mental, moral and spiritual aspect of the stage, and likewise to see the expedient, the popular, even the mercenary aspect of it; to hold the scale true; to write for a great public of miscellaneous readers, and at the same time to respect the feelings and ambitions of artists; to praise with discretion and yet with force, so as to indicate somewhat more than the fervor of an animated clamor; to censure without asperity; to think quickly and speak quickly, yet make no error; to check, oppose and discomfort, on all occasions, the leveling spirit of sordid 'business' interest, which is forever striving to degrade every high ideal and mob it in the ruck of mediocrity; to give not alone your knowledge and study, and technical skill, but the best power of your mind and the deepest feelings of your heart to the transfiguration and embellishment of the labor of others—this, in part, it is to work in the groove of the dramatic reviewer."

THE USHER.



I wonder what the stockholders of the Metropolitan Opera House think of the uses to which that temple of music is being put nowadays?

It was public spirit that induced many of our wealthy citizens to build the edifice and consecrate it to music of the higher kind. To be sure, it has not proved a profitable investment from the pecuniary point of view; but it was not projected with the expectation of bringing in dividends other than those of artistic achievement. The men who built the Metropolitan could afford to create and maintain an institution for the benefit and pleasure of music lovers.

This season the splendid Opera House has been devoted to miscellaneous purposes, many of them foreign to the high character of the place, and calculated to injure its tone and standing permanently.

The occasional third-rate concerts might be pardoned, and the Salvation Army hurrah could be overlooked; but the climax was reached last Saturday night when the "Terrible Turk" and Boeber held an abortive wrestling match that ended in a disgraceful row, which was participated in by the principals, their friends, and a portion of the audience.

The parquette and boxes, where the refinement and beauty of the town are wont to congregate, were filled with "sports" and the flashy element, and after the police quelled the row there was a howl from the crowd for a return of their money from the box-office. Altogether, it was a wretched spectacle, the responsibility for which is not lessened by the declaration that the Metropolitan will not be rented again for such an exhibition.

If the stockholders are not alive to the shameful perversion of the Metropolitan, the decent portion of the community is, and there is plenty of indignation and protest to be heard on all hands respecting it. This sentiment was voiced emphatically yesterday by the *Herald*, whose denunciation of the affair will have a salutary effect in the future.

Congressman Berry expects to bring up for discussion his bill to improve the American theatre as soon as the present excitement subsides and peaceful matters can reasonably claim the attention of our legislators.

Meanwhile, Mr. Berry hopes to receive the views of leading actors, with any suggestions they may be able to offer respecting such special needs of the drama in this country as may be relieved by legislation.

The first step in Mr. Berry's programme is to secure legislative recognition for the stage by appropriating a sum of money sufficient to give the Library Committee scope to inquire thoroughly into dramatic conditions and recommend such Congressional action as may be necessary to provide for the further development of the American drama with Government aid.

This is a matter that may be of the greatest importance to our dramatists and our actors, and they should communicate to Mr. Berry their thoughts and opinions on the subject for use by him when he advocates his measure on the floor of the House. Heartly support should be given to him in his unselfish effort to help the cause of dramatic art in America.

I have received the following communication on the personal subject of church and stage:

PHILADELPHIA, April 29, 1898.

SIR: A recent convocation of church dignitaries held in one of our cities has been characterized by an incidental consideration of the existing relations between church and theatre, and in this connection has been revived the time-worn subject, "Elevation of the Stage." To the philosophical man this subject is not a reasonable one because the object of correction is misplaced; the subject more correctly should read: "Elevation of the Theatregoing Public," and this ideal of reformation can only be realized effectively through the agencies of religion and morality.

As to the position of church and theatre, they are by nature separate. The theatre originally was part of the church, just as the church was part of the State, but fortunately they have become distinct features of civilized society, each having its peculiar mission, both capable of working together, though separate, in the interest of humanity.

But there is one thought which to some minds appears to throw discord over this whole subject. Pick out, from the wealth of your experience, the characters of bishops, priests, and deacons seen in our popular plays. How many are credits to the authors' sense of respect? How many are the instruments of "low comedy"? I fear it would seem that in some cases the stage would do well to "elevate" the church. Respectfully, A CRANK.

Much thought and ink has been wasted on the so-called church and stage question, which really is no question at all. My Philadelphia correspondent properly calls attention to the fact that the two institutions from their very nature are separate. As well discuss church and sculpture, or painting, or music, or fiction, as church and stage. The relation is no closer.

Certain religious denominations, however, have seen fit in their wisdom to oppose the theatre as if it were something radically and inherently sinful and immoral. Ministers for generations (happily to a less degree now than formerly) have assailed the stage with mingled energy and ignorance. The theatre has been one of the stock targets for narrow and prejudiced men of the pulpit.

And the result of this persistent abuse has been nil. The drama has continued to grow in strength and popularity and its sphere of influence has increased steadily.

The stage has its humanizing and civilizing mission like the other arts. In this respect its work is parallel to that of the church. But the only way that the leaders of religion can help to shape the destiny of the stage is by guiding, so far as they are able, the followers of religion to give their support to what is best, aesthetically and morally, in the drama. More can be done toward improving theatrical standards by developing discrimination and good taste than in any other way.

As for the disrespectful treatment of clerical character on the stage, that doubtless grieves the spirit of those that consider the cloth sacred, irrespective of the human being that wears it.

The hypocrisy that sometimes masquerades in religious garb has long been a favorite subject for the satirist, whether treated in story, caricature or drama. It is not to be taken as a representation of the class, but as a type whose existence is notorious and whose cant and sham are alike distasteful to the religious and the irreligious.

My Philadelphia correspondent errs, however, in supposing that the clergy have no creditable representatives in the drama. I can recall a dozen plays in which priests and ministers are represented as heroes, including *The New Magdalen*, *The Broken Seal*, *The Hobby Horse*, *Marie Deloche*, *Olivia*, and *Saints and Sinners*.

The excitement incident to the war has unquestionably exercised a temporarily injurious effect upon theatrical business, chiefly in cases where the attractions are not of the strongest kind.

But no genuinely successful performance has suffered such a falling off as might be supposed, were we to accept the complaints of the managers that were losing money before hostilities began and who are likewise losing money now.

Excuses are always plentiful for these men. If it isn't one thing it's another.

It requires no X-ray to discover that there's something rotten in the present condition of theatricals, nor does it test the olfactories to locate it.

Between Jan. 1 and May 1, 1897, there were eighty-three productions of various kinds offered to the New York public. This year, during the same period, there have been but fifty-three productions, including special and dramatic school matinees.

The same ratio of decrease in activity holds good throughout the country. The blight is killing competition and withering enterprise. Fortunately, it is sipping severely those responsible for it. The schemers and speculators are suffering most disastrously from the conditions they themselves sought to create.

THE ACTORS' SOCIETY.

At the annual meeting of the Actors' Society on Aug. 16 a formal vote will be taken on the proposed reorganization movement. It is understood that the majority of the members of the Society favor this step, whereby the Society will become an independent organization instead of an incorporation acting under the laws of the State of New York.

Said Secretary Reynolds to a representative of *The Mirror*: "The Society has had this step under consideration for some time, and a circular letter was mailed to every member of the Society setting forth the proposition in clear terms and requesting an individual expression of opinion. There is a 'nigger in the woodpile' somewhere when this circular letter is divulged in a public print."

"The letter was sent in all privacy to the members of the Society, and it was a downright betrayal of trust to make it a matter of public gossip. Furthermore, the publication that printed the letter saw fit to instruct the Society as to the policy of the proposed step. Let me say that the Actors' Society does not stand in need of advice in matters pertaining to its welfare. When that advice comes from an ignorant source, it merely excites derision and pity. No actor loses caste as an artist by joining the Federation of Labor, which includes in its ranks scenic artists, stage mechanics, diamond cutters, gold beaters, fresco painters and mosaic tile workers. These, I take it, are artists as well as actors."

JULIA ARTHUR MAY RETIRE.

Announcement was made last week that the time now being held for Julia Arthur's reappearance at Wallack's Theatre next season might be filled by Viola Allen in the event of Miss Arthur's decision to retire from the stage. But it was not said that this decision will soon be made known. It is a fact, however, that Miss Arthur has promised to inform the management of Wallack's Theatre to-day (Tuesday) concerning her definite purpose either to retire or to continue as a star. Her final decision will be awaited with much interest.

If Miss Arthur should decide to continue on the stage, she would, besides *A Lady of Quality*, which will continue to be her *piece de resistance*, make elaborate productions of *As You Like It*, *Ingomar*, *Camille*, and the one-act play by Thomas Bailey Aldrich, entitled *Merced*, in which she appeared at a few special performances last season.

Miss Arthur will open her season in Detroit about the middle of October, if her decision is for the stage, and after a few weeks' tour on the road will open at Wallack's for a three months' engagement. It is said that her company will be essentially the same organization as that which supported her on her first successful season as a star.

ANDREWS COMPANY IN PHILADELPHIA.

The Andrews Opera company, after a most prosperous tour will open a Summer season of grand and light opera at the Girard Avenue Theatre, Philadelphia, on May 16. The company numbers sixty people, among its principals being Myrta French, Rena Atkinson, Nellie Steele, and Grace Vaughn, prima donnas; Marion Ivel and Marjorie Sands, contraltos; F. W. Walters, Warren Shaw, and A. H. Weston, tenors; George Andrews and Arthur Seaton, baritones; Ed Andrews and E. R. Parker, comedians, and A. D. Madeira and T. J. Johnson, basses. The chorus is large and has had thorough drilling, and the scenery and costumes are handsome. *Fra Diavolo* will be the opening week's bill, the rest of the company's repertoire following, with a change each week.

Opera at popular prices has been always a most potent attraction in Philadelphia, and the fact that the Quaker City has been without such a form of amusement for some time augurs well for the success of the Andrews company.

NEWS FROM MOUNT CLEMENS.

Here is W. E. Horton's budget of news about the theatrical colony at Mount Clemens, Mich.: The arrivals during the past week have been Charles E. Evans, Mark Sullivan, Happy Ward, Lucy Daly, Johnny Page, Steve Brodie, W. C. Cameron, Mr. and Mrs. Clark Ball, Harry Tuttle, and Fred S. Gibbs.

Barney Reynolds, after a stay of three weeks, left for the Coast to play dates over the Orpheum circuit.

Frank C. Young was called suddenly to Evansville, Ind., by the illness of his mother.

The entire theatrical colony were the guests of Charles E. Evans at the performance of *The French Maid* at Detroit on Wednesday. All were well pleased with the entertainment.

William Brown, musical director of *The French Maid*, was in town Monday last visiting friends.

Mark Sullivan is considering an offer to star during the season of 1898-99, under the direction of E. B. Washburn, of Chicago. Should Mr. Sullivan accept a first class production is promised.

A SIGN OF THE TIMES.

In the revival of *Little Lord Fauntleroy* at the Harlem Opera House last week, an interpolated episode at the conclusion of the play was received with demonstrative approval. It was significant as showing the temper of the times. The play concludes with the old Earl of Dorincourt, a scion of the British aristocracy, taking the American boy, Fauntleroy, to his arms. John Jack, who plays Hobbs, the Grocer, in a spirit of inspiration exclaimed with unction: "America and England united to stand against the world! Beat it if you can!" This sentiment was duly endorsed alike by the people who sat in the parquette and the "gods" in the gallery. A fresh burst of applause swept the house when the two plush-coated footmen entered from either side, one bearing an American flag, the other the colors of Great Britain.

THE NEW REPERTOIRE OPERA COMPANY.

The Knickerbocker Opera company, which will open its first tour in September, is being much sought after by local managers. It promises to be one of the best repertoire opera companies ever organized, will be properly managed, and will have a most excellent prima donna in Hattie Belle Ladd, formerly of *The Bostonians* and *Castle Square* Opera companies, other artists equally as clever, and, more important still, a repertoire largely composed of "royalty" operas, but few, if any, ever before having been presented at popular prices. Harry F. Jordan, manager, who has this season been on the business staff of the Boston Lyric company, now playing in Boston, will remain in that city at the Parker House till June 1, after which his headquarters will be in New York.

NEW MANAGEMENT AT THE METROPOLIS.

Edwin Barbour and James Moore have secured the lease of the Metropolitan Theatre, in Harlem, and opened their season last evening with the Harkins and Barbour production of *Uncle Tom's Cabin*, which was seen last week at the Star Theatre. They intend to offer combinations for the present. The new roof-garden will probably be opened about the 1st of June.

MUSICAL NOTES.

Frederick R. Burton's new dramatic cantata, *Hiawatha*, was successfully sung last week at the Music Hall, Yonkers, N. Y., by the local choral society, with Leonard E. Auty, J. Stanford Brown, Mary H. Mansfield, and Mae Cressy as soloists.

Giuseppe Nicolai, assisted by William V. Carlini and Mlle. A. Farina, gave an enjoyable concert last Friday at Steinway Hall.

The annual concert by Madame Eugenie Pappenheim's pupils occurred last Thursday evening at Chickering Hall before a large audience. The singers were Mrs. Corinne West-Arthur, Dr. George Conquest Anthony, Mrs. Emilie Schneeloch Busse, Anita Balck, Rose Fagan, Salvador Ferrer, Ida Hutsching, Thunelda Irion, Augusta Northrup, and Frieda Stender. They were assisted by Henry Mollenhauer, F. W. Riesberg, William Balck, and Madame Pappenheim. The excellent work of the pupils reflected great credit upon their instructress.

The Metropolitan Permanent Orchestra, under direction of Henry Schmidt, will give concerts during the Summer at the Madison Square Roof-Garden.

Madame Rosalia Chalia and her pupils gave a concert last Saturday at Chickering Hall in aid of the Cuban sufferers.

Mrs. Minnie Methat gave an interesting musical last Thursday at the Waldorf-Astoria, the selections offered being the work of American composers exclusively.

Mrs. Seabury Ford, Marguerite Hall, Mackenzie Gordon, and Carl Dufft sang "In a Persian Garden," last Sunday evening, at the Metropolitan Opera House.

The musicale given last Wednesday evening by S. P. Veron, assisted by other artists, called out an audience sufficient to quite fill the small ballroom of the Waldorf-Astoria, where the soiree occurred. Mr. Veron is a pupil of Madame Anne Lankow, and the friends and admirers of both were present in large numbers. The programme was made up of choice selections from well-known composers. Mr. Veron's solos covering a wide range of musical interpretation which tested his ability in a most satisfactory manner. Mlle. Jeannette Tareb was the soprano soloist, and also sang a duet with Mr. Veron. Other assistants were Max Karger, violinist, and Miss Josephine Hartman, pianist. Emil K. Stine did excellent work as accompanist.

ALICE NIELSEN LEAVES THE BOSTONIANS.



Alice Nielsen, prima donna of *The Bostonians*, resigned from that company on April 23, and left on Saturday for her home in San Francisco. To a *Mirror* man Miss Nielsen said: "My association with *The Bostonians* had not been comfortable for some time—not since I made something of a hit in *The Serenade*; and from the time of the announcement of my forthcoming starring tour my position was made very uncomfortable by those who have often made others unhappy in the same company, the management going so far once as to insist that I should agree not to be interviewed again by newspapers this season. Similar things meant to annoy me were constantly being done until the matter reached a climax at Wallack's Theatre, on April 23, when Mr. Barnabee offered a very pointed and obvious affront on the stage, and I promptly and very emphatically resigned. I shall rest until rehearsals begin for my stellar debut in *The Fortune Teller*, the new comic opera, written for me by Victor Herbert and Harry B. Smith, and which they believe to be their best work."

REFLECTIONS.

Hazel Withers Reid, daughter of Hal Reid, was married in Louisville, Ky., last week to Harry Dunkinson. Mrs. Dunkinson is a non-professional.

George W. Lederer and Gustave Kerker arrived last Thursday from Europe to arrange for the coming Casino review.

Otis B. Thayer, in *The Tarrytown Widow*, is scoring a hit with his original song, "A Play on Plays."

Thomas David was in the city last week.

A monument to the late Anton Seidl may be erected at Brighton Beach, Coney Island, where he conducted the orchestra for five years.

Madeline Marshall, late of *A Hot Old Time*, has been seriously ill with peritonitis at Chicago. A doctor and trained nurse have been in attendance, and the patient was pronounced out of danger last week.

Mason Mitchell has volunteered to serve in Cuba with "Roosevelt's rough riders" during the war with Spain.

Mrs. D'Albert Ives will join the Red Cross Society this week.

The tenth season of the Warner Comedy company, featuring Cora Warner, will open on Aug. 15, at Dubuque, Iowa, with the largest company and most elaborate outfit ever carried by Manager Ben R. Warner.

Josephine Brittan, now playing the Spanish girl in *Cuba's Vow*, has been re-engaged for next season, when she will play the female heavy role in the play. Miss Brittan is an enthusiastic cyclist, and while in Washington last week spent all her leisure time on her wheel. She is said to have made the trip from Washington to Baltimore and return one day in time to appear at a matinee performance.

Charles E. Grapewin, who has played the title-role in *Chimie Fadden* this season, appeared recently in farcical comedy, *A Jab of Keely*, with considerable success.

Bengie Harrison, late of the Alcazar Stock company, San Francisco, has returned to New York after an absence of ten months. Miss Harrison's engagement was eminently satisfactory.

H. G. Carleton created the role of George Jefferies, the historic Lord Chief Justice of England, in Kenneth Lee's new play, *The King's Highway*, at the Park Theatre, Philadelphia, last week.

Alberta Gallatin, who is now playing Helen Winfield in Mrs. Fiske's new play, *Love Finds the Way*, recently had an offer from Wilton Larkaye to originate the leading part in *Charles O'Malley*, but was forced to decline it, as Mrs. Fiske's success is so great as to necessitate an extension of her season at the Fifth Avenue Theatre.

Frank E. Morse dropped into town for a day last week, on his way to his New Hampshire home, where he will spend the Summer. Mr. Morse will continue as Fanny Rice's advance representative next season.

Mr. and Mrs. James B. Mackie have gone to Boston to visit friends.

Ellen Vockey will give a musical and dramatic costume recital at Hardman Hall on May 12, when she will be assisted by Ernest Seifert, basso, and other prominent artists. She will give a number of new monologues and some new patriotic selections.

Frank Wilstock, press agent of the Broadway Theatre, is confined to his home suffering from some severe burns inflicted by his infant daughter, who upset some scalding water on her father's face. He will be confined to the house for several days.

The ashes of the late Edwin F. Thorne, whose body was cremated a year ago, were recently buried beside the remains of his gifted brother, the late Charles R. Thorne, in Woodlawn Cemetery.

Walter Croseley, of *The White Heather*, has gone to his home in Corie, Pa., to visit his parents. Mr. Croseley has been re-engaged for the same play next season.

AT THE THEATRES.

Irving Place—Konigslander.

Drama in three acts by Ernst Rosmer, with music by Franz Perlmutter. Produced April 28.

Der Konigslander	Rudolf Christians
Die Ganselmaier	Agnes Sorma
Der Spielmann	Rudolf Sorma
Die Hexe	Lina Lothar
Der Holzhaacker	Gustav Seyffertitz
Der Konigslander	Julius Ascher
Die Ganselmaier	Elly Collmer
Der Spielmann	George Le Bret
Die Hexe	Willy Schaff
Der Holzhaacker	Max Hanseler
Der Konigslander	Martha Glück
Die Ganselmaier	Ferdinand Ries
Der Spielmann	Auguste Burmeister
Die Hexe	Lina Hanseler
Der Holzhaacker	Emil Bruggemann
Der Konigslander	Carl Frischer

No country but Germany, and no actress save Frau Sorma could make so interesting a figure of the poor goose girl of the wicket who eats the poisoned dough kneaded by the wicked witch and, eating it, dies in the end. Even a German fairy drama must be tinged with the pessimism of Schoepenhauer, for it is to hopelessness and despair.

Hamperdick's music doubtless elevates the work into the importance it has received. The drama itself resembles nothing so much as a tale of Hans Christian Andersen read through the black spectacles of the philosopher, Schopenhauer.

In form, Konigslander is a melodrama set to music. Man's inhumanity to man is typified, not after the fashion of Maeterlinck and the other symbolists, but precisely after the style of an old fashioned maker of melodrama whose experience of human life had been gained chiefly through a study of German philosophy.

There is an instrumental accompaniment for much of the spoken dialogue, but this accompaniment is not comparable to that which Michael Carré wrote for the pantomime L'Enfant Prodigue.

Konigslander is especially interesting through its admirable production. Frau Sorma lavishes all the resources of her art upon the role of the ill-fated heroine, and Rudolf Christians, who plays the Prince, is a romantic actor of the rarest distinction and skill.

The work has been richly produced by Herr Direktor Conrad, who again proves his claim to recognition as a manager who believes in art for art's sake.

People's—The Princess of Patches.

Comedy-drama in four acts by Mark E. Swan. Produced May 2.

Selma	Jessie Mae Hall
Juliet	Blanche Hall
May Lou Marston	Flora Dorset
Liza Bigger	Marion Holcombe
Phoebe	Louis F. Morrison
Judas	George B. Howard
Waggle	Fred G. Hearn
The Colonel	Allen H. Bailey
Lee Silverthorn	Mark E. Swan
Jack Merry	Carl Bretz
Neb	Elbert Laird
Paisley	

Jessie Mae Hall made a unique re-entry on the local stage last evening, when she appeared at the People's Theatre in Mark E. Swan's play of Southern life, *The Princess of Patches*. The first glimpse the audience had of Miss Hall was when a barrel, propelled by some unseen power, came down the stage, and there arose from its interior Miss Hall's pretty head and shoulders, with the announcement: "I went swimming; somebody stole my clothes." The purloined garments, such as they were, were recovered, however, and Miss Hall did not have to remain in the barrel long.

Miss Hall became a favorite from the start. Her character, that of an ill-treated foundling, who is discovered eventually to be the heiress to a large fortune, she played with charming artlessness, that won an unqualified personal success. She is petite, graceful, and winsome and has magnetism.

Of the play the gist of the story was told above. There is also a robbery, and some other deeds of villainy, but all ends well. The play suits the star perfectly.

Miss Hall received good support from Fred G. Hearn as Colonel Silverthorn, a loyal old Southerner, Allen H. Bailey as his villainous nephew, Mark E. Swan as a wealthy young Bostonian, and the hero of the play, Louis F. Morrison as Judas, a well named Octoroon; Blanche Hall, and Flora Dorset as real Kentucky women, and Marion Holcombe, as a villainish croun.

Next week Manager A. H. Sheldon will produce a new war play, *At Fort Bliss*, with a special cast, including Henry Simon, author of the play; J. B. Cooper, Laurence Davenport, Fred Mayer, and Miss Adler.

Columbus—The Crust of Society.

The Mordant and Block Stock company made a splendid impression in *Rosedale* at the Columbus Theatre last week, and repeated its success Monday evening in its second bill, a revival of *The Crust of Society*, which drew a very large house.

Amelia Bingham made her first appearance with the company, appearing in the role of Mrs. Eastlake Chapel. The *fin de siècle* spirit of the character was depicted well by Miss Bingham, and her success was pronounced.

Edgar L. Davenport did very creditable work as Oliver St. Aubyn, being a typical man of the world in action and bearing. Edwin Arden gave a good performance of the role of Captain Northcote.

Other characters were depicted excellently by Marion Abbott, as Mrs. Ernestine Echo; Kate Johnson as Lady Downe; Una Abell, who was an attractive Violet Edmond; Frank Mordant, who was a very efficient Earl of Colchester; Robert McWade, Jr., as Cavendish Comyns; and by Francis Gheen, George S. Stevens, and Emma Marsh in minor roles.

The Crust of Society was adapted from Dumas' *Demi-Monde*, by William Seymour, stage-manager of the Columbus Theatre.

The settings and costumes were neat and in good taste.

Pink Dominoes is announced as the company's next bill.

Grand Opera House—Fauntleroy.

Lovers of good acting will find a histrionic offering worthy of attention at the Grand Opera House this week. Little Lord Fauntleroy has never enjoyed a better representation than Carl A. Haswin's revival of the play. Mr. Haswin has taken pains to group about him the most efficient players obtainable and, as a result, every part from the aristocratic youngster to the Hibernian housemaid receives thorough and effective interpretation.

Of Mrs. Burnett's play no critical comment is now called for. It still remains an excellent piece of stagecraft and tells in an interesting

way the story of the American youngster who is transplanted from New York streets to a stronghold of British aristocracy. The principles of democracy which the young Lord inculcates in the conservative English family are edifying in spite of the lad's undue precocity. Adapted from Mrs. Burnett's well-known novel, the play is remarkably clear and straightforward without any of the verbosity that usually mars the dramatized novel.

The present revival of the play leaves nothing to be desired. The little Lord has an admirable representative in Cecil Smedley, who gives the right ring of manliness to the oversophisticated sentiments of Mrs. Burnett's hero.

Mr. Haswin's assumption of the crabbled old aristocrat, Dorincourt, is a fine piece of character portraiture. Hobbs the grocer, as treated by John Jack, becomes a figure droll enough to have stepped from a Cruickshank illustration of Dickens. There is no more unctuous exponent of old-fashioned comedy than Mr. Jack.

Annie Ward Tiffany's lovable brogue is heard in the small part of Mary. Frances Haswin makes a sweet and sympathetic "Dearest," and the other parts are played with capital effect by Charles R. Collins, Rachel Deane, Frank Young, and Richard Moreton.

The play is sumptuously mounted, the second act, showing the ancestral home of the Dorincourts, being especially effective.

Daly's—The Circus Girl.

La Poupée having been withdrawn, Augustin Daly revived last evening, at his theatre, that merry English musical comedy, *The Circus Girl*, which was first presented at Daly's last year.

Virginia Earl reappeared as Dora and repeated her earlier success by her dainty dances, charming songs, and delightful acting. James H. Jones was again highly amusing as Biggs, the circus bartender and amateur strong man; and Bert Graham once more scored a hit as the Hermit of the Tilt: Cyril Scott repeated his extroverted work as "the cannon king," and Douglas Flint was capital, as before, as the ringmaster.

Irene played and sang bewitchingly as La Favorita, the role originated here by Nancy McIntosh. Catherine Lewis was an admirable Madame Dr. Lucile, and Ethel Horwicz made an admirable Lady Wemyss. Joseph Herbert gave a clever character sketch as Dr. Vell, the circus proprietor.

A large audience, which brought forward the come revival, was treated to a most attractive and beautiful comedy, the chorus sang tunefully and, along with all the rest, was managed with consummate skill.

American—The Beggar Student.

Millockers' tuneful and picturesque opera, *The Beggar Student*, was presented by the Castle Square Opera Company at the American Theatre last evening before a large audience.

The title-role was ably interpreted and artistically sung by T. H. Perce, Edith Mason was also seen and heard to advantage in the role of Laura.

Jay C. Taylor as Sanitzky, William Wolf as General Ollendorf, Raymond H. Schrock as Esterich, Gertrude Quinlan as Brodsky, Bernice Holmes as Eva, Lillian Swain as Adenauer, Poppenbury, and Jennie Reiffarth as the Countess Palmatica, were all in keeping with the general excellence of the cast.

The chorus was as large and efficient as usual. Suitable souvenirs were distributed last evening to commemorate the one hundred and fiftieth performance of the Castle Square Opera Company at the American Theatre.

Wallack's—The Sirenade.

For their final week at Wallack's the Bostonians revived *The Sirenade*. This tuneful work of Victor Herbert will bring their engagement to a triumphant end, and, if last night's enthusiastic reception of the opera be any criterion, there will be crowded houses for the rest of the week. A good measure of the popular success which *The Sirenade* has obtained is doubtless due to the spirited performance of the Bostonians. Henry Clay Barnabee, richly gifted comedian that he is, has hard work to extract humor from the barren role of the Duke of Santa Cruz. Mr. Frothingham and Mr. Brown by deft treatment carry off with effect episodes that are almost destitute of any real humor. As rendered by The Bostonians, however, the work is continuously entertaining.

W. E. Phelps' sympathetic tenor is always a delight to the ear, and Jennie Bartlett Davis would infuse vitality into even a more colorless part than Dolores.

Star—The White Squadron.

A regular mob besieged the doors of the Star Theatre last evening and fought their way in to see a revival of James W. Harkins, Jr.'s, naval melodrama, *The White Squadron*. It is needless to say that the enthusiasm of the audience was at fever heat throughout the evening and that the patriotic sentiments uttered by the actors were cheered to the echo.

Robert Hilliard appeared in his original character of Commander Stanton and carried off the honors. Laura Bigger, who was featured, was excellent as Onesta, and Charles Bowser, Frederick De Vere, Katie Pearson, Martha Rudel, and Louis Haines came in for a fair share of applause.

John J. Pierson, Paul Everton, Pierce Kingsley, and Hattie Aubrey were also in the cast. The production was mounted excellently.

Thalia—Hamlet.

At the Thalia Theatre last night Signor Antonio Majori, an Italian tragedian, appeared as Hamlet before a large and responsive audience of his countrymen. Signor Majori announces that he is under contract to appear next season under American management and this is merely a special performance to test his mettle.

According to his conception of the Dane, Hamlet is possessed of strong passions. Signor Majori enacted the part with much real and earnest force, by which he infected and fascinated his audience.

Next Monday he appears as Edmund Kean in Alexander Dumas' well-known drama of that name; it is the same that Charles Coghlan presented here this season as *The Royal Box*.

At Other Houses.

BIJOU.—My Friend from India is in its last week at this house. This capital farce reached its one thousandth performance last Tuesday and the event was duly celebrated by the distribution of appropriate souvenirs.

BROADWAY.—The tri-act alliance, Lillian Russell, Della Fox, and Jeff De Angelis, will continue to appear in *The Wedding Day* throughout the week.

MANHATTAN.—Silver "loving cup" souvenirs will be distributed this (Tuesday) evening in

commemoration of the one hundredth performance of "Way Down East."

FIFTH AVENUE.—Mrs. Flake still pleases large audiences in *Love Finds the Way* and *A Bit of Old Chelsea* at this house.

Other Bills: Casino, *The Lady Slave*; Empire, *His Honor the Mayor*; Garden, *The First Violin*; Garrick, *The Little Minister*; Fourteenth Street, *The Man of War's Man*; Harlem Opera House, *The Master*; Lyceum, *The Moth and the Flame*; Knickerbocker, *The Bride Elect*.

THE LEAGUE'S MINSTRELS.

The veteran Mrs. W. G. Jones is to be one of the chief participants in the minstrel show that the Professional Women's League are to give at the Olympia on the afternoon of May 12 for the benefit of their projected club house. Mrs. Jones has been with Fanny Davenport this season, but she is at present appearing with the Philadelphia Grand Opera House Stock. Mrs. Jones came over from Philadelphia one day last week and pledged her word to take part in the League performance. She will play an aged negress, a voodoo woman, in a sketch written especially for the occasion by Mrs. Evelyn Greenleaf Sutherland, entitled in Aunt Chloe's Cabin. Incidental to the sketch, various specialties will be introduced in white face by Lillian Russell, Lotta, Jessie Bartlett Davis, and other stars. In the minstrel first part with the show will open, Mary Shaw will preside as interloctriz, while Mrs. Yeaman, Madame Cottrell, and Marion Abbott will handle the tambos, and Kate Davis, Annie Bliss, and Ada Deaves the bones.

In the course of the first part many specialties will be introduced, among them dances by Margaret St. John Wood, Mrs. David P. Steele, and Mrs. Robert Broadnax; quartette singing by Ada Somers McWade, Suzanne Leonard Westford, Mand Farwell Bliss, and Miss Tappan; banjo solo by Louise Valentine, and vocal solos by Ethel Irene Stewart and Marie Addison, and specialties by Mrs. Tilly Barnum and Emma Brennan. The sketch by Evelyn Greenleaf Sutherland, will introduce, besides Mrs. Jones, Mrs. Charles G. Craig, Lavinia Shannon, Emma Sheridan Fry, Louise Rial, Anne Warrington, Lizzie Rochelle, Mathilde Cottrell, Olive Oliver, Bijou Fernandez, Maidsa Craigen, Grace Huntington, Mrs. Edgar Norton, Ada Gilman, and Louise Galloway. There will be numerous specialties in the sketch, a burlesque on the physical culture exercise, and an exhibition by the League's fencing class. Tickets are for sale at the League's rooms.

"It's going to be heaps of fun!" said Mrs. Jones, enthusiastically. "I only hope that the audience get as much enjoyment out of the performance as we do. I never had burnt cork on my face but once in my life. That was when I played *Too tick to appear*. Naturally I am a little rusty on my 'nigger' dialect, but I intend to practice on it every day, and I guess it will pay master. I am not going to black up, you know. My part is a sort of Meg Merrilies, a voodoo priestess, who tells fortunes and works spells and all that sort of thing. So I'm going to give her a Spanish olive complexion—beg pardon for mentioning Spain. The show is bound to be a jolly affair for all who take part, and if the audience enjoy a quarter of the fun that we expect to have they will vote the performance a success."

SAID TO THE MIRROR.

FRANK L. PERLEY: "After certain changes have been made in the construction of the play, *Beside the Bonnie Brier Bush* will be a very strong and effective drama. For the sake of dramatic interest, the motive of the novel was necessarily subjected to alteration. The company closed last Saturday in Chicago. The play will, of course, go on tour again next season."

EDWARD C. WRIGHT: "We have had a practical demonstration regarding the attitude of Canada on the Cuban question. On the closing night of *Two Little Vagrants* in Montreal, Mildred Holland, who speaks the tag which reads 'We will grow up together, big strong men, be soldiers, and fight for our country,' added with all the fervor of American patriotism, 'And lick the Spaniards.' The cheers and applause which greeted the interpolation could not have been more spontaneous and enthusiastic had they been given in the most patriotic city of the Union."

EDWARD C. WHITE: "My advertisement in *THE MIRROR* of April 16 relative to next season has fairly flooded me with letters. It has therefore been impossible to extend the courtesy of a reply to everyone. I wish to acknowledge receipt of letters through your valuable paper, and inform all applicants that no engagements will be made until June 10."

F. ZIEGFELD, JR.: "Anna Held played at the Baldwin Theatre, San Francisco, the first week to receipts as large as any at that house this season, outside of those of the Bostonians. The second week—Holy Week—business was bad. Miss Held made a personal hit, but San Francisco at present is a one-night stand."

AL. MASON: "I am the inventor and designer of the working battle scene in *The Man of War's Man*. I note that I received no credit on the programme at the Fourteenth Street Theatre last week."

OTIS SKINNER'S PLANS.

Otis Skinner's fifth annual starring tour will not begin until Jan. 18, 1899, when he will continue under Joseph Buckley's management. In the meantime, Mr. Skinner will fill a limited engagement at McVicker's Theatre, Chicago, to be followed by a fourteen weeks' engagement with Joseph Jefferson, playing *Captain Absolut* in the production of *The Rivals*. His season just closed has been satisfactory.

P. W. L. DOINGS.

The May Literary meeting took place yesterday afternoon. The programme included piano solos by Jean Ely, plantation melodies, sung by Anna Simia, original verses, by Sara A. Palmer, and a selection from *As You Like It*, by Louise Forsyth. Fanny Jackson Stoddard directed the meeting.

THE BARRY BENEFIT.

The benefit for the three youngest children of the late William Barry took place at the Grand Opera House, Brooklyn, on Sunday evening, May 1. It was a great success, as in addition to the receipts from the sale of tickets, subscriptions amounting to about \$2,300 were received.

THE KOREANS POSTPONED.

The production of *The Koreans*, at the Herald Square Theatre, announced for last night, was postponed until this (Tuesday) evening, it was said because of the non-completion of scenery and costumes.

GOSSIP OF THE TOWN.

Manager James R. Waite has presented to Davy Crockett Hook and Ladder Company, of Poughkeepsie, N. Y., of which he is a member, a magnificent diamond and gold medal, which will be offered as a prize to the winner of the Dutchess County championship at its race meet on Decoration Day. The Crockett boys formed a theatre party at the performance of the Waite Comedy company on Tuesday night, and when Mr. Waite was called before the curtain, wearing the uniform of the fire company, he was presented with an immense bouquet of roses by the organization.

The brief biography of Colonel T. Allston Brown which appeared in last week's issue of *The Mirror*, contained one typographical error. Colonel Brown's partnership with Morris Simmonds dated from May 1, 1879, and they continued together till Mr. Simmonds' death sixteen years later.

Marcus Moriarty was called upon at short notice to assume the senior H. A. Weaver's role in *That Lass O'Lowrie*, played in Washington last week by McKee Rankin's company. Mr. Moriarty is one of the quickest studies in the business, and he found it child's play to master the part. His professional associates were astounded at the facility of his performance.

Orrin Johnson has been engaged through Colonel Brown for Charles Salisbury's Stock company, which opens in Rochester, N. Y., May 9.

The Blue Jeans scenery failed to reach the Chicago Academy of Music in time for the opening, April 25, and the performance was given in street dress with improvised properties.

W. C. Tanner's company in *The Leather Man*, stranded on Saturday at Sangerites, N. Y., and were brought back to town through the efforts of their leading man, Thomas J. Lawrence. The company included Mr. and Mrs. William Henderson, Lewis W. Zornow, Fred B. Webb, Walter M. Wilson, Kittie Hughes, and Marie Lynne.

E. S. Willard sent a cheerful letter to his fellow members of the Forty Club in Chicago last week regretting that he could not be present at their monthly dinner. He pledged their healths in a bowl of soda and milk—his present prescribed diet.

Charles R. Sturges has closed with Ward and Vokes and is acting as Ralph E. Cummings' representative in Detroit during the stock season there at the Lyceum.

Kernan and Rife have given up their lease of the Grand Opera House in Washington, from the conclusion of the present season. The theatre has not paid with popular price attractions.

Charlotte Winnett will stop at Detroit and Mt. Clemens, Mich., en route to New York from the West, combining business with pleasure.

Gorman's Comedians, under the direction of P. F. Cavanaugh, will commence a Summer tour about May 16. The company includes Gorman and Proctor, Wiley and Sanford, the Chatham Sisters, Master Carl Pass, and Professor Neil Sullivan.

Ada Rich Collette, who is the possessor of a sweet soprano voice, has been engaged by Gus Bohnert for his Bunch of Keys company for the Summer season, to play one of the principal roles.

An extensively advertised wrestling match between Yousoof and Ernest Roeder, at the Metropolitan Opera House, last Saturday, was declared no contest, and ended in a disgraceful row.

Little Annie Inman Derlin, late of the John Griffith company, is very ill with typhoid fever at the home of her grandmother in Chicago.

Mary Bankson closed a season of thirty-two weeks in stock at the Lyceum Theatre, Chicago, on April 23, and returned to New York April 26. She played a successful if not a brilliant engagement.

The Bijou Theatre Orchestra at every performance this week will play the following patriotic and military selections: Sousa's "Stars and Stripes Forever," Aronson's "For Love or War," and "Military Marches," and Toban's potpourri of national airs including "America," "Hail to the Chief," "Yankee Doodle," "Dixie," and "The Star Spangled Banner."

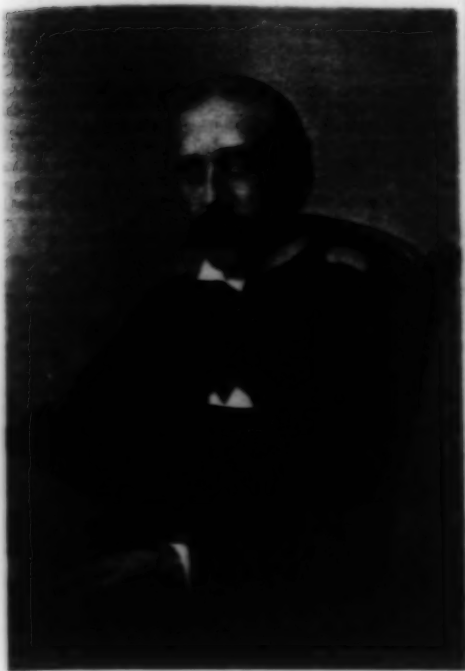
Howard and Doyle have secured The Golden Giant Mine from Mrs. Rankin. They also control Tribby, by arrangement with Harper and Brothers.

MIRROR CALLERS.

The following were among the visitors at the MIRROR office during the week:

May Massey, Solaret, Geneva Parker, Lola Morrissey, Marion De Boise, Engel Summer, Madge Nelson, Sylvia Denton, N. H. Richmond, Mabel Black, Grace Le Roy, Lillian Buckingham, Adelaide Russell, Merian Robbers, Grace Gray, Josie Henderson, Myrtle May, Jennie Ruppel, Maud B. Hayes, Adelaide Starr, Marion Rae, Lucille Lett, Lillian Dix, Marie Taylor Johnson, Mrs. A. Townsend, Olive Berkeley, Bernice Sears, Florence Harvey, Lizzie May Ulmer, Hope Leonard, Lillie Lyons Lingard, Edna Coddington, Viola Raymore, Grace Greenwood, Mayme Kealty, Grace Beason, Alice Irving, Mabel Eaton, Rosa Crouch, Ada Melrose, Mrs. George S. Knight, Bernice Lee, Miss E. E. Palmer, Nettie Black, Louise Muller, Geneva Parker, Sadie Hix, Mrs. William Puetts, Alice Gray, Mattie Neil, Harry Dickson, C. T. Longley Taylor, Hugh Taylor, Mr. Aburne, Collin Varney, Joseph Harrington, Bury Dasset, V. M. De Silke, G. K. Heuery, John A. Parks, D. L. Du Gros, Ed Powers, Harry Crandall, R. E. St. Clare, Thomas E. De Pew, Harry Haywood, L. E. Neft, John L. Pettet, Harry W. Reid, J. A. Alliger, Woodward Barrett, Robert Kane, C. B. Beebe, Cassius C. Quimby, Charles A. Morgan, Charles A. Prince, Bert Coote, James B. Curran, J. E. Dodson, Angelo Valeri, Cunningham Deane, Seth Cabell Halsey, Charles F. McCarthy, Frank Powell, W. J. Kernig, F. E. Burns, Harry West, C. R. Smith, P. Kingsley, E. A. Shell, Paul Wistack, James Rodgers, Robert Whittier, Jack F. Farley, J. W. Helman, Paul Cazenueve, Lynn Pratt, Harry B. Marshall, Ed Elsner, Edgar Ely, Charles Marriott, Robert W. Smiley, Donnelly and Girard, Whitrid North, Herbert O'Connor, Thomas Wood, L. Donnelly, George H. Robinson, C. Harry Kittredge, Owen Force, Edwin Wallace, J. B. Deicher, Al. Harris, Harry Jackson, S. W. Hillard, Tony Farrell, Abraham Humphrey, J. A. Wallack, Alf A. Boshell, Fred Richardson, Lyster Sanford, George S. Stevens, H. H. Frazee, Edgar Selwyn, James Murphy, Edwin Meyer, Hugh Arnold, Charles Green, John A. Yaker, A. D. Richardson, Frank N. Drew, Harry G. Vernon, George Flint, James Cusack, Theodore Doucet, Frank Powell, C. F. Murphy, J. M. Gillies, John J. Lanney, Frank Casey, John A. Yaker, Samuel Freedman, W. S. Harkins, Harry Sweetman, T. F. Gamble, Albert Lang, Dan Packard, Joseph Menchen, Tom Springer, H. B. Bradley, Wallace Monro, Fred Wynne, Clarence Rogers, Brandon Douglas, John C. Ellis, S. Schrank, Glenn, George Mack, Louis Briss, Robert Squire, Percy Meldon, L. F. Morrison, C. Burdick, L. D. Barstone, H. Laurent, Gerald Griffin, Susie Philip, Solaret, Ethel Hertlet, Florence Le Roy, Helen Robertson, Leslie Martin, Jennie Jacobs, Jessie L. Richmond, Annie Yeaman, Marion Roe, Lillian Dorothy, Frankie Barrington, Margaret Didden, Maud Knowlton, Beulah Harrison, Agnes Farnum, Louise Lloyd, Alice Leigh, Nanette Ryan, Viola Raymore, and Gail Forrest.

THE PANTOMIME ART.



EDWIN STAR BELKNAP.

In the past few years pantomime productions have occasionally been seen at the theatres, and the work of such artists as Pilar-Morin and Edwin Star Belknap have always been appreciated, especially by the actors themselves, who have always recognized the value of the old school of pantomime training. In talking with Mr. Belknap upon the subject some days ago, he told a Mirron man that he had from his childhood not only been interested in the theatre, but more especially in this particular side of the work. Mr. Belknap was born in San Francisco, Cal. His first theatrical venture was to have been with Salmi Morse in the Passion Play—which, however, was never given, but the company in which Mr. Belknap was enrolled played one week in Booth's Theatre. Mr. Belknap then gave up the stage and studied and practiced law for some years, and, on returning to the boards, he played for about three years, principally under the management of J. M. Hill.

"I took up pantomime as a serious study in 1891," said Mr. Belknap, "and for two years I reveled in the ideas and work of the greatest French pantomimists. Had I time I would like to tell you of all I went through to get at the truth of this great art. It was an interesting experience, and one I can never forget and shall always cherish. When I returned in 1893 from Europe I was fortunate enough to meet Harvey Worthington Loomis, who had become interested through the production of L'Enfant Prodigue. Mr. Loomis and I have collaborated ever since in such plays as Put to the Test, The Enchanted Fountain, The Traitor Mandolin, and in Old New Amsterdam, which have been produced at the Empire, the Astoria, and elsewhere. My play, The Better Half, written in collaboration with Mason Carnes, was produced by Charles Frohman and used for two seasons as a curtain-raiser to Jane. Daniel Frohman also produced another one-act play of mine, Catching a Fairy, in connection with Lady Bountiful. Philopona was written at the time of the Herald prize contest and received honorable mention.

"The first difficulty I had to contend with when I returned from Europe was finding people who were interested in or knew anything of pantomimic action. Although there were many of the old-fashioned pantomimists, I could find none that had an intelligent idea of the art. In my search I applied to Franklin H. Sargent for advice, knowing him to have always been recognized as the leading dramatic instructor in the country. He introduced me to the methods adopted by him at the Academy, which I quickly recognized as the foundation of all pantomimic work, and it was through his interest that I was enabled to train his senior students to produce my plays. This reminds me that while I have always been deeply interested in the work of the American Academy of the Dramatic Arts, of which Mr. Sargent is the President, I have only been able to devote my time to the advanced students in pantomimic work.

"I shall after this begin my instruction at the commencement of the junior year, and shall in the future, under contract with the Academy, take full charge of the pantomimic department, which also includes the physical culture, the dancing and fencing.

"In physical culture I shall have two assistants, graduates of the Academy, Louise Meredith and Lucy Harris. The dancing will, as usual, be in charge of Professor Carl Marwig and his assistant, Egon Marwig. The fencing will be in charge of Richard Malchien, and his assistant will be Helmina Horneman, also a graduate of the Academy."

ENGAGEMENTS.

John Frees, commonly known as "Jack," who has been stage-manager for nearly all of the McNally farce-comedies, and also stage-manager during the successful career of the Howard Athenaeum Star Specialty company, has arranged to go with Weber and Field's Pousse Cafe company in the same capacity next season, commencing some time early in September.

Emelle Melville has been specially engaged to play the part of Shirley Munkittrick in The Great Unknown, with the Great Northern Stock company, Chicago, and the leading role of Diana, in The Lottery of Love.

Warren Shaw, the tenor, specially engaged by the Andrews Opera company, for leading tenor role for the Philadelphia season of grand opera, commencing May 10.

Jacques Kruger, Ella Aubrey, and Nina Amcoe have succeeded respectively Thomas Kierna, Marguerita Sylva, and Josie Sadler, in the cast of Monte Carlo. Joe Ott has also been engaged to do a specialty.

Charles E. Blaney has engaged Joseph J. Dowling and Myra Davis to head The Electrician company next season, and George Richards, Eugene Canfield, and Willis P. Sweatnam, for his new farce-comedy, A Female Drummer.

L. E. Davis, as advance representative with Hubert Labadie's Faust.

Maud Winter, to join the Frawley company in June. Miss Winter will leave New York this month.

THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

Managers Fred Belasco and Mark Thall, of the Alcazar Theatre, San Francisco, have offered a prize of \$25 for the best design for the cover of the Alcazar programme.

The Alcazar Theatre Stock company, San Francisco, successfully presented The Strange Adventures of Miss Brown for the two weeks ending April 23. On April 25 the bill was changed to The Gay Parisians, in which, besides the regular company, L. R. Stockwell and Howard Scott, who have been specially engaged, appear. Lewis Morrison will play a short engagement with the stock company commencing on May 23, and producing all his plays, including Frederick the Great. A handsome new drop-curtain has been hung in the Alcazar. It represents "The Garden of Love," and is from the brush of Edward S. Williams.

At the Burbank Theatre, Los Angeles, the Belasco-Thall Stock company continues in popularity, its revival of The First Born having been eminently successful.

R. J. Barrett has been engaged for heavy roles in the Standard Theatre Stock company, of Philadelphia, opening in The Stars and Stripes.

Georgia Welles, the ingenue of the Forepaugh Theatre Stock company, Philadelphia, was presented recently with a handsome rattlesnake skin. The snake was killed in the Cumberland Mountains, Tennessee. It was more than three feet long, and had thirteen rattles.

The Grand Opera House Stock company of Philadelphia will present on May 16, at the Academy of Music in this city, the elaborate revival of Shenandoah, which made recently such a pronounced success in the Quaker City. Frank Oakes Rose, who put on the oattle scene at Philadelphia, will arrange the same scene at the Academy. The company will be strengthened.

Marion Berg, a young understudy of the Grand Opera House stock, Philadelphia, distinguished herself last Friday night by taking at short notice the part of Jennie Buckthorne and giving a good performance of the role. Miss Quinlan was required to leave this company in order to appear in Carmen with one of the opera companies under the same management.

Shenandoah has gone beyond the term originally intended for it by the Grand Opera House, Philadelphia, management, and ran strongly all last week. It is not known just when it will be withdrawn, although all preparations have been made for an elaborate production of Around the World in Eighty Days, even to the engagement of ballet and the painting of scenery.

Eitels Wardell has been engaged specially for the production of For Liberty and Love at Forepaugh's Theatre, Philadelphia, next week.

One of the features of the notable production of Shenandoah at the Grand Opera House, Philadelphia, devised by Frank Oakes Rose, is a military review, in which distinguished men of the war period are personated on the reviewing stand.

J. J. Sheridan has entered into negotiations with the Marvin Opera House, Findlay, Ohio, where a stock company will be engaged for the Summer season.

Howell Hansel scored a decided hit in the title-role in What Happened to Jones, as produced last week by the Beryl Hope Stock company, Montreal. Many who had seen the original production declared that he possessed the unctious of humor necessary to the role in a more superlative degree than the creator of the character. Jones made a decided impression upon the Canucks, and this company opened their Ottawa engagement at the New Russell Theatre this week in this farce. The laughing was incessant from the rise of the curtain, and the audiences could not have been more demonstrative.

The Beryl Hope Stock company, at the Queens, Montreal, were prepared last week to produce Sedley Brown's play, The Minister, but owing to the enormous success of What Happened to Jones the latter play was continued for three more days, and The Minister was produced on Thursday night. The closing week of this company in Montreal was marked by such tokens of appreciation on the part of the public as are seldom extended to artists. Manager Sparrow endeavored to extend the company's run, but previous contracts in Ottawa and elsewhere prevented. Mr. Sparrow declared the engagement to have been the most pleasant ever played in one of his theatres, and he expressed a hope that the company would see fit to return at a future day.

The Theatre Francaise Stock company, Montreal, presented The Lights of London last week. The performance was the first revival of Simms' great play in the Canadian metropolis for many years. The leading parts were taken by Harrington Reynolds, Drew Morton, Thomas McGrane, Walton Townsend, John Smiley, F. Byrne, L. C. O'Brien, Dora Norman, Katherine Angus, Nellie Callahan, Edith Vaughn, Ina Heid, and Florence Roberts. The famous old melodrama was remarkably well put on, the stage mounting reflecting great credit on Drew A. Morton, particularly those scenes showing the slips and Regent's Park at night. The business of the week, for this time of the year, was exceptionally good, and is evidence of the continued popularity of the Theatre Francaise. Mr. Phillips returned from New York early in the week, and states that he had much difficulty in securing plays. This is the end of the third season under his management, and he has produced about 135 different plays. Mr. Phillips secured some good offerings for the rest of the season, including The Butterflies. This week The Mask of Life is the bill. It is to be followed by a week of comedy.

The Beryl Hope Stock company, that has had so successful a season at the Queen's Theatre, Montreal, will open an engagement at the Winnipeg Theatre, Winnipeg, on June 7.

Charlotte Severson has joined the Beryl Hope Stock company.

Walter D. Greene has demonstrated his versatility in the recent productions of the Woodward Stock company at the Crichton Theatre, Omaha, in a varied round of parts—General Haverhill in Shenandoah, Merton Harley in The Social Highwayman, Scraggs in My Partner, and Corcoran in Moths. His work has been highly commended.

Edwin Thanhouser's Stock company will open its Summer season in Atlanta, Ga., May 30. The

Amazons has been secured for the opening bill. Among those already engaged for the company are Edith Evelyn, Gretchen Lyons, Joseph Kilgour, Lucius Henderson, Edwin Thanhouser, and Frank B. Hatch.

Ashley Miller has signed for leading business, and Ethel Browning for juvenile and ingenue leads, with Sam S. Shubert for his Summer stock company.

Mr. and Mrs. Walter Walker (Mildred St. Pierre) have been engaged by Manager Sam S. Shubert for his stock company at Utica and Syracuse, opening May 9.

Robert Dronet has been usually successful as leading man with the Great Northern Stock company, at Chicago, his light comedy work in The Lottery of Love and The Lost Paradise—two distinct lines—being heartily commended by the critics.

Julius Caesar, with all the Booth-Barrett scenery, costumes, and properties, is one of the bills to be offered by the Columbus Theatre Stock company in the near future.

Edward J. Le Saint, late of Chimmie Fadden, has joined the Neill Stock company at Columbus.

The betrothal of Robert Rogers, of the Grand Opera House Stock company, at Columbus, Ohio, and Louise Mackintosh, of the Neill Stock company, Cincinnati, has been announced. The wedding probably will occur at Indianapolis on May 12.

Oscar Eagle, who left the Meffert Stock company, Louisville, last week, to join James Neill's Chicago Stock company, was presented by the stage hands of the Temple Theatre, Louisville, with a handsome watch charm as a token of their appreciation of his ability as an actor, as a skillful stage-director, and of his merits as a man.

Manager Meffert tendered members of the Meffert Stock company, Louisville, a banquet on April 23. The occasion was an enjoyable one, the members of the company and the manager saying many pleasant things about one another.

The Jean Reynolds Stock company is now in its fourth week at Binghamton, N. Y. The first half of last week A False Step, adapted from Ouida's novel, "Moths," made a pronounced success, both with the press and the public. East Lynne, the second bill of the week, also proved a good drawing card. This week the company appears in Forget-Me-Not and Camille.

Anne Blanche contemplates a Summer stock venture at Rochester, N. Y.

The H. H. Sackett Stock company commenced a Summer season at the Academy of Music, Jersey City, yesterday in The Arabian Nights. Included in the company are Eleanor Merron, Tempa Evans, Theresa Newcomb, Polly Stockwell, Walba Morgan, Severin De Dayn, Will F. Granger, Conrad Cantzer, Thomas Meegan, and Harry Brinsley. Two performances will be given daily and a different bill presented each week. Vaudeville turns will be run between the acts.

Last week's bill at the Grand Opera House, Pittsburgh, was The Galley Slave, in which the members of the stock company, including Lizzie Hudson Collier, Jessie Izett, Laura Almossino, Alice Butler, Gertrude Angarde, Walter Edwards, W. A. Whitecar, Hugh J. Ward, Thomas W. Rowe, W. N. Wadsworth, and Hugh Ford, did the capable work that is characteristic of them, under the able direction of George R. Eldeason. Ferndiff was put on last evening. The company's regular season will end on May 14. The entire week following will be devoted to a testimonial to Manager Harry Davis, of the Grand Opera House, the stock company and the houses attaches having volunteered their services. Several plays will be presented, and Manager Davis' popularity insures a large patronage.

Harrison J. Wolfe will open with the Schubert stock at the Bastable Theatre, Syracuse, N. Y., on May 9. Aristocracy will be the initial bill.

Two of the largest audiences ever seen at the Bas'able Theatre assembled there last Tuesday afternoon and evening for the complimentary benefits tendered by Managers Shubert and Salisbury to Frances Drake, the leading lady of the Salisbury Stock company. Miss Drake's dressing-room was a bower of roses and other choice flowers sent by her admirers. The play was Christopher, Jr., and in the cast, which included all of the principal members of the company, were Messrs. Kolker, Sheridan, Tynan, and Redmond, and Eleanor Carey, Chanex Olney, and Jane Holly. Handsome souvenir photographs of Miss Drake were presented to every woman in the audience. After the evening performance the members of the company were Miss Drake's guests at a sumptuous repast. The company closed its Syracuse season of eighteen weeks Saturday night, and opened in Rochester last evening.

J. R. Furlong has been engaged for the stock company at the Columbia Theatre, Washington.

Julia Bancett, of the Ralph E. Cummings Stock company, now playing at the Lyceum, Detroit, has been seriously ill in that city, but she is now sufficiently recovered to resume, and she is in the cast of Lord Chumley this week.

The Ralph E. Cummings Stock company has captured Detroit theatregoers at the Lyceum. Mr. Cummings' indefinite season at Detroit opened April 17 with A Gilded Fool. April 24 Captain Swift was presented and the present week Lord Chumley is the bill. The excellence of the company and the style of the productions are praised and the outlook for a long stay is promising. Each week new scenery is painted for the play which is current and attention is given to minor detail. George B. Goodale in the Free Press of April 25 said: "Mr. Cummings has definitely established his company in the respectful esteem of local playgoers. Refined taste and liberal management are notable elements in the mounting and scenic dress of these revivals." J. C. Wilcox said in the Evening News of the same date: "Captain Swift is an almost direct contrast to A Gilded Fool, in which Mr. Cummings' forces were first seen here, and the fact that it was produced fully as well and with an equally felicitous casting of parts evidences both the versatility and good faith of the organization."

A VERSATILE WOMAN.



MRS. OSCAR BERINGER.

Mrs. Oscar Beringer, who wrote A Bit of Old Chelsea, the charming one-act play which precedes Love Finds the Way in Mrs. Fiske's bill at the Fifth Avenue Theatre, is one of the busiest women in literary London. Her first experiences in literature were gained by translating important foreign works into English, such as Schumann's correspondence and Berlioz's and Liszt's letters. Her novel, "Beloved of the Gods," was the first Scandinavian romance ever published in English. Her intense love for the stage incited her to turn her pen to dramatic work, and her first achievement, the adaptation of Little Lord Fauntleroy, was notably successful. Holly Tree Inn, another child's drama, enjoyed a long run at Terry's Theatre, and was honored with a "command" for special performance before the Prince and Princess of Wales at Sandringham. A four-act play, Tapes, in which Forbes Robertson, Kate Rorke, and Gertrude Kingston appeared; "Salve," "Beau," "A Man's Love," and "The Princess Bamboo" were other works of Mrs. Beringer. The latter work was indorsed by Sir Edwin Arnold both for its poetic and dramatic qualities. He pronounced it "an idyl, admirable, exquisite, completely satisfying." Born in America, Mrs. Beringer spent her early childhood in California and Mexico. She has traveled over two-thirds of the globe, and her knowledge of life and character is decidedly more comprehensive than that of the average woman in literature. Mrs. Beringer is a writer of fiction and a theatrical manager as well as a playwright. Her daughter, Vera, was the original Fauntleroy in London, and later created a sensation by appearing as Romeo to the Juliet of her sister Esme. These two children are credited with giving one of the most precocious performances in the history of the English drama. Mrs. Beringer's two sons are prominent in London journalism.

COMPANIES CLOSING.

The Girl I Left Behind Me, at Youngstown, Ohio, on April 26.

June Agnost company, at East Liverpool, Ohio, on April 23.

A Romance of Coon Hollow closed its season of thirty-seven weeks at the Metropolis Theatre, in this city, on April 30. The fifth season of the play will open in St. Louis in August, and will include a trip to the Pacific Coast.

A Contented Woman, on April 23.

Donald Robertson and Brandon Douglas, at Wellsville, N. Y., on April 29.

Bennett and Moulton company, at Newburg, N. Y., on April 30.

McFadden's Row of Flats closed a most successful season on April 30 at Toronto. The cast remained the same throughout the season, with one exception, and business was phenomenal. The play will go out again in September in a new edition, Charles E. White again piloting the company.

The Columbian Comedy company, at Saginaw, Mich., on May 15.

After a most prosperous season Shannon of the Sixth closed a season of thirty-five weeks at Ann Arbor, Mich., on April 21. W. H. Power will rest at his beautiful home in Detroit before beginning his annual fishing excursion on the Michigan lakes. Charles H. Collins, who has been associated with Mr. Power in his management, is also a resident of Detroit, where he will stop before starting, too, on a fishing tour, both he and star being staunch followers of Walton in hunting the scaly denizens of the deep.

Stetson's Uncle Tom's Cabin, at Saginaw, Mich., on April 30.

Hogan's Alley, in Buffalo, N. Y., on May 7, after a very profitable season of thirty-six weeks. The next season will open about Sept. 15, with many surprises in scenic effects and novelties.

South Before the War, at Ottawa, Ill., on April 30.

Himmlein's Ideals, at Sandusky, Ohio, on May 14.

Beside the Bonnie Brier Bush, at Chicago, on April 30.

Dorothy Lewis in Alone in Greater New York, at St. Louis, on May 14, ending a Spring tour of ten weeks.

The Warner Comedy company, at Lawrence, Kansas, on April 23.

Daly's Theatre will close for the season on or about June 4.

The Girard Avenue Theatre, Philadelphia, will close on May 14.

Secret Service, No. 1, on April 30.

The Lyceum Theatre, Baltimore, on May 14.

The Third Avenue Theatre, on April 30.

Richard Mansfield, on May 14.

Tarrytown Widow (Western), in Milwaukee, on May 14.

Jack and the Beanstalk, at Boston, on April 30.

Joseph Greene company, on May 30, at Chelsea, Mass.

HOWARD & DOYLE will publish their Amusement and Play Directory in June. Owners of plays and others wishing advertising space apply for terms, etc., to them.

THE VAUDEVILLE STAGE

THE GREAT MYRIAD DANCER.



Photo by Marceau, San Francisco.
PAPINTA.

Long runs are uncommon at the Keith houses, and when a performer succeeds in staying for a month at one of them he or she generally makes a great fuss over it. To Papinta, the pretty, graceful, inventive, original dancer, belongs the honor of having stayed longer at Keith's Boston theatre than any performer who has ever appeared there.

She is now in her sixth week at that house, and her re-engagements have been caused by the genuine success she has made with the lovers of the beautiful in Boston.

Papinta spent the earlier part of the season with the Hopkins Trans-Oceanics company as the feature. She remained with this company for twenty weeks, drawing crowded houses everywhere, and winning enthusiastic praise from press, public and managers. Columns upon columns of descriptions of her marvelous dances have been written, and she has been interviewed and pictured until her ideas and her appearance have become thoroughly familiar to the people of North America. She is undoubtedly one of the greatest drawing cards before the public to-day, and receives as large a salary as any star in vaudeville.

Many performers have tried to copy Papinta, but she retains her supremacy by reason of her youth, grace and beauty. Her phenomenal success is due to her nimbleness and original methods, and also because she has the most complicated and expensive electrical apparatus ever designed for the use of a dancer. She spares no expense, and is constantly experimenting so as to have the mechanism necessary for her act in as perfect working order as possible. She is now engaged on the details of her new act, which will be produced in due time. It is needless to say that it will be very elaborate, and will cause a sensation, as she never does things by halves.

Papinta is thrifty as well as artistic. She has a summer home, surrounded by twenty acres of land, in a pretty village near New York, and also owns a ranch covering one hundred and sixty acres in California, within two hours' ride of San Francisco, on which she is raising race horses, which she will enter at the Western tracks next year.

Poets in all parts of the country have been stirred to ecstasy by watching Papinta dance. She has a scrapbook full of verses ranging in quality from simple little tributes to fervid, burning bursts of admiration. The following stanza is from the latest effusion she has received:

"The Fairy Queen that Spencer's art
Made lovely unto our mind's eye,
Hath not of beauty one small part
As much as thou—and I defy
The world to say it be not true,
Thou' flattery this seems to you,
Papinta."

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Charles Dickson and his company, including Grace George, Gerald Griffin, and Marion Booth, present for the first time in New York a new one-act play called *An Undeveloped Bud*. The Four Cohans change their bill to *The Professor's Wife*. Johnstone Bennett, assisted by George W. Leslie, remains for a second week in her new sketch, *American Types*. The other features are Mr. and Mrs. William Bobyns in a comedietta; Smith and Campbell, comedians; Gardner and Ely, comedy duo; Hall and Staley, comedians; John Le Clair, juggler; Blockson and Burns, comedy gymnasts; and Webb and Hansen, acrobats. The biograph remains as a special feature.

Proctor's.

The bill is headed by Arthur and Jennie Dunn in their sketch, *The Actress* and the Bell Boy. Charles A. Gardner makes his Eastern vaudeville debut in a short version of his play, *Karl*. The other features are Evelyn Britton, contralto; the Nichols Sisters, plantation belles; George Evans, "the Honey Boy"; Paulinetti and Piquo, comedy gymnasts; Leavitt and Norrell, jugglers and acrobats; Don Octavio, slack wire performer; Snyder and Buckley, musical comedians; and Zazel and Vernon, acrobats. The war-graph, with moving pictures, is continued.

Harlem Music Hall.

The Rogers Brothers head the programme. Mand Raymond, Joe Welch, Adele Purvis Onri, Raymond and Kurkamp, Gardner and Gilmore, Brothers Melrose, Bennett and Rich, and Merritt and Rosello are the other features of a first-class bill.

Olympia.

Oscar Hammerstein has decided to give vaudeville performances for the remainder of the season. His headliner this week is Marguerite Sylva, who makes her vaudeville debut in a

novel and original specialty. The others are J. Nelson Downs, coin manipulator; Irene Franklin, comedienne; Herr Von Palm, rapid artist; the Romola Brothers, acrobats; Yorke and Adams, Hebrew impersonators; Belle Hathaway's dogs and monkeys. A new burlesque by Mr. Hammerstein will be put on next week.

Pleasure Palace.

Lew Dockstader, who is billed as making his farewell American appearance, and Milton and Dollie Nobles, in *Why Walker Reformed*, are special features of an excellent bill, which includes the wargraph; Cushman and Holcombe, in *A Business Transaction*; Ivan Greboff, the boy pianist; C. W. Littlefield, mimic; Harding and Ah Sid, comedy acrobats; Rio Brothers, European ring performers; Bartlett and May, comedy duo; Harris and Walters, sketch team; Kimball and Donovan, banjoists; Alfredo Holt, whistler and mimic; Golden, comedy magician, and Arthur Delaney, comedian and dancer.

Tony Pastor's.

The Elinore Sisters in *The Irish 400* and Canfield and Carleton in their singing comedy sketch are the stars of the bill. The list includes Curtis and Gordon, athletic comedy duo; the Verdi Lady Quartette, vocalists; Belle Stewart, comedienne; the Lavelles, dancers; Clivette, prestidigitateur; Essie Graham, sonnette; the Deaves Trio, marionettes; Galando, clay modeler; the Three Harrises, in a sketch; Carlie and May Ramsey, comedy musicians; the Three Renos, eccentrics, and Tony Pastor.

Koster and Bial's.

An Bain, with Adele Ritchie, is in its fifth week. The other attractions are the Pantzer Brothers, head balancers; Truly Shattuck, vocalist; the Carl Damann Troupe of Acrobats; Hector and Lauraine, eccentrics; Gerome Edwards, sonnette; the Kurachins, perpendicular pole acrobats, and the Avolos, triple pole performers. Max Gabriel's orchestra is a feature.

Weber and Fields' Music Hall.

The same excellent bill, consisting of the burlesques *Pousse Cafe* and *The Con-Corers*, is continued. The olio includes The Johnson Brothers, xylophone experts; Patterson Brothers,

out wages for a couple of weeks, as the mere fact of acting in such distinguished company would be compensation enough.

BEATRICE MORELAND'S SKETCH.

The accompanying picture shows a scene from *A Game of Golf*, the sketch in which Beatrice Moreland has made such a decided hit. It was written for her by George M. Cohan, of the Four Cohans, who is only eighteen years of age, and has already made an enviable name for himself as a sketch writer and song composer. The plot of *A Game of Golf* hinges on mistaken identity. Miss Moreland impersonates a young woman who has been left a fortune on condition that she marries a certain man. A young lawyer's clerk calls on her with a message, she takes him for her husband-to-be, and proceeds to carry on in such a way that he will not wish to marry her. A number of very funny complications are introduced, in which a dummy figure in a decidedly amusing way. There is a laugh in almost every line of the piece, and it is played with great dash by Miss Moreland, who has an able assistant in Charles M. Seely, a bright, young actor who is rapidly coming to the front. Miss Moreland has received very flattering notices from the leading New York papers for her work, and she is so pleased with the success of the sketch that she has given Mr. Cohan an order for another one, which it is expected will be even better than *A Game of Golf*. Miss Moreland has had a very flattering offer to appear in London. If she accepts it she will also go to Berlin. The sketch will be translated into German, as Miss Moreland speaks that language as well as she does English. If she decides to appear in Berlin, she will be the first American actress to play sketches in Germany. Miss Moreland has been with the companies of Charles and Daniel Frohman, Mrs. Fiske, Rose Coghlan, and Sol Smith Russell, and other prominent organizations. She is a very handsome woman and talented actress, and is to be congratulated on her success in vaudeville.

LAST WEEK'S BILLS.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—"Breathing Room Only" is the rule here right along, and it really seems a pity that the hall is not larger so that no one would be disappointed. The performance was just as brisk and lively last week as it was at the beginning of the season, and in that fact lies the secret of the great success of *Pousse Cafe*. Bessie Clay-



A GAME OF GOLF.

ers, bar performers, and Derenda and Breen, club jugglers.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The burlesque, *The Parisian Nights*, introducing Jennie Yeamans, and the first part, *The Ballet Carnival*, are continued. In the olio are Karina, Hines and Remington, Pearl Haight, Delmore and Renard, and the Brothers Fonti Boni.

MINER'S BOWERY.—Weber's Parisian Widows are the week's entertainers. The burlesque, *A Night on Broadway*, presents Letta Meredith, and the olio offers Raymond and Clarke, Lizzie Van, the Cosmopolitan Trio, Burman Sisters, Tenley and Simonds, Howard and Emerson, and Boyce and Black. Flynn and Sheridan's City Sports follow.

THE LONDON.—The Merry Maidens present two burlesques, and an olio introducing Bryant and Saville, Nellie Hanly, Madden and Curran, Allyn and Lingard, Lowry and Rice, and the wargraph. The Bon Ton Burlesquers follow.

MINER'S EIGHTH AVENUE.—John L. Sullivan's company shows the ex-champion in a farce, *A Trip Across the Ocean*, and in a sparring bout with Ed B. White. In the olio are the Brownings, the Petching Brothers, Emma Carus, Darnody, Ditty and Murray, Begley and Lee, the Golden Trio, and Ed B. and Rolla White.

THE OLYMPIC.—The Bon Ton Burlesquers are in Harlem for a week.

A MILLIONAIRE VAUDEVILLIAN.

William K. Vanderbilt, the millionaire who has such a fancy for vaudeville that he has made a study of the art of cake walking, with a view of challenging some of the well-known professionals, broke out in a new direction the other evening. He was in a box at Weber and Fields' Music Hall, and when John Stromberg's orchestra struck up "The Star Spangled Banner" he stood up in his box and sang, at the same time waving his handkerchief like a baton, to encourage the audience to join in.

It seems that Mr. Vanderbilt's taste has turned from coin specialties to the German comedy idea. He is making a close study of Weber and Fields, and if he can secure a partner he will do a sketch at some society concert, in imitation of the famous team. He is said to have made a proposition to George Gould, but he was too busy to bother with it. He may be able to get Russell Sage to join him, and if they are about becoming members of the cast of *Pousse Cafe*, Manager Teller says he will get out a frame of their photographs and feature them in every way possible.

Their salary would undoubtedly be very high, but the rest of the company could work with-

out. Miss Morris, whose performance when she appeared before at the Palace was marred by a severe cough, was in excellent voice last week and gave a strong portrayal of the emotional heroine. Dean Edell and Frank J. Keenan offered Miss Edell's charming little comedietta, *The Two Rubies*, which was heartily enjoyed and enthusiastically applauded. Edwin Latell ran a lot of new war talk ahead of his amusing and artistic musical act, and all of it went with a rush. Jones, Grant and Jones scored their every time hit in their unique negro comedy act, which brought out an ovation as a matter of course. Silver and Emerie were expert on the flying rings, but might do well to omit the few unhappy lines that sounded very inappropriate during their encore. Manning and Provost made a success in their funny acrobatic sketch, *A Turkish Bath Rubber*. Doherty's dogs got hearty applause, and so did Loney Haskell in his facetious monologue; Derenda and Breen in their capital club juggling; Manning and Weston in their quaint act, *The Irish Pawnbroker*; Jerome and Alexia, contortionists; Joe Linder, trick pianist; and Campbell and Canfield, Irish comedians. The wargraph put in its third week here with a lot of pictures that had even less to do with war than those at Proctor's. Queen's Jubilee scenes masqueraded as troops departing for Cuba; a dock view of the Orient, with Turks and fests, was labeled "Fugitives leaving Havana," and so on. But the people cheered all of them. Business was large.

PASTOR'S.—Eugene O'Rourke, assisted by Alice Holbrook, headed the list in his popular sketch, *After the French Ball*, which went with its customary large share of favor. Mr. O'Rourke smokes good cigars in this act, and they are highly tantalizing in a non-smoking house. Charles Stine and Ollie Evans made a most happy impression in their cheerful little comedietta, and their interpolated songs caught on immediately. Joe Welch provoked incessant laughter in his irresistibly funny yet perfectly true-to-life impersonation of a Polish Jew—one of the most artistic character delineations of a New York type ever attempted. His monologue is saturated with the queer flavor of the lower East Side, and the lines are crowded with genuine humor. Quaint little Irene Franklin won hearty encores for her capital con songs and her pretty stage manners. Lizzie Mulvey and Pearl Inman sang and danced, with several changes of costume, and pleased "the house." Snyder and Buckley made a lot of real fun on the side in their musical act, and they played acceptably on various instruments when they were on the same note, which was not all the time. Morton and Elliott tore paper into astonishing designs, and played mouth organs skillfully, both to big applause. John E. Drew sang, danced and talked entertainingly; the Pattens did their lively Irish musical comedy act; Florence Emmett gave illustrated songs; Eldora and Norine juggled and balanced; the Three Bouffons contributed their comicities; and Doyle and West did their real old-fashioned song and dance act. The house was full all of the time, and crowded most of the time.

PROCTOR'S.—The Rogers Brothers led an excellent and varied bill, drawing out no end of laughs for their regulation German jokes, their poetic parodies, and their absurd burlesque of alleged Mexican opera, which is perilously close to the Spanish article for these days of war and rumors of war. Beatrice Moreland, assisted by Charles Morgan Seay, presented her very amusing sketch, *A Game of Golf*, which scored a strong hit. It is an admirable little farce, of a style much better adapted to the purposes and requirements of the vaudeville stage than are a majority of the mediums chosen by legitimate players who have gone into the continuous houses. Miss Moreland never looked prettier nor daintier than in *A Game of Golf*, and Mr. Seay affords her competent support. James Thornton provided much of his familiar monologue material and ran with it an assortment of really humorous up-to-date matter concerning the war excitement. His capital paraphrase of "Marching Through Georgia" arouses enthusiastic patriotic applause. El Zobedie did contortions and hand-walking with customary success. Harding and Ah Sid gave their familiar pantomime acrobatic act, *Fun in a Laundry*, which was just as hugely amusing as ever, and which promises never to grow stale. The house fairly howled at the antics of these excellent comedians. Bartlett and May contributed a neat comedy sketch, and so did Foy and Clark. Pitrot made faces, impersonated great people, and won laughter and applause as he always does. Mlle. Ancion furnished her hazardous trapeze act, and Irma Orbanay exhibited her thoroughly well educated cockatoo. Lorense and Allen sang and danced fetchingly; McBride and Goodrich put in Irish melodies and steps; the Morello Troupe went through their acrobatic performance, and Joe Goetz swung clubs and walked on the globes. The Edison wargraph was heavily featured. It showed about twenty moving pictures and ordinary slides "for displaying, in life motion, the realistic pictures of the Hispano-American war." A majority of the numbers were associated one way or another with the navy, the *Maime* disaster, or the flag, but others had nothing to do with the case, and it was a long time between many of them. Business, as usual, was excellent.

HARLEM MUSIC HALL.—Dolan and Lenhart made a good impression in their sketch, *My Lord and Lady*, and deserve credit for their excellent work. Billy Van and Vivi Nobriga were seen in their act, which in its present form contains entirely too much of Mr. Van, while Miss Nobriga has only a ghost of a chance. Miss Nobriga has an inimitable style, and no one can sing negro melodies better than she. The four "coons" that take part in the act are an unnecessary evil. Belle Stewart won much applause with "Don't Let Her Lose Her Way" and other popular songs. Taylor and Karcher, in their funny musical act, made a strong hit. Kilroy and Britton's songs, illustrated comically, were also popular. The Meeker-Mack trio did a good comedy acrobatic act. Von Prittwitz Palm broke all records for oil painting. Whallen and De Vera vocalized pleasingly, and the Freemonts contributed an East Side sketch. The bill was one of the best that has been offered here. Manager Sam Tuck read war dispatches from the stage nightly, and met with pronounced success.

KEITH'S UNION SQUARE.—Johnstone Bennett returned to town after a long absence, and presented a new sketch written by herself, called *American Types*, in which she was assisted by George W. Leslie. American Types resembles *A Quiet Evening at Home* very much, as Miss Bennett uses the same characters with all their little eccentricities. There is a new plot, however, and the characters are introduced in a more amusing way than in the old piece. Mr. Leslie assisted Miss Bennett both as actor and pianist, and rang in a little song on his own account called "He Couldn't Was Good to Me." The sketch, as a whole, may be set down as a success, and Miss Bennett will undoubtedly

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

CONTINUED SUCCESS OF THE CLEVER ARTIST, JESSIE COUTHOU,

IN HER BRIGHT AND CATCHY NEW MONOLOGUE.

HEADLINER LAST WEEK AT THE "CREIGHTON," OMAHA; Week of May 1st, "Olympic," Chicago; Week of May 8th, "Haymarket," Chicago; Week of May 15th, "Chicago Opera House," Chicago; Week of May 29th, "Alhambra," Milwaukee.

enjoy another long run of prosperity in vaudeville. The Four Cohans, who are now at the very top of the vaudeville ladder, received a rousing welcome from their hosts of friends, and kept the audience screaming with their farces, Money to Burn. The elder Cohans were effective in their own quiet way, and George and Josephine introduced their dancing specialties with great success. Mark Murphy, in his eccentric make-up, and with his quaint and original delivery, made a hit as usual. His gags are not all new, but most of them are very funny. Hayes and Lytton were seen in a travesty on Othello, in which Mr. Hayes' great lung power got full opportunity to exercise itself. There are many good gags in the sketch, and it is as funny as any of the other pieces presented by this team. Fred Valmore, "the instrumental man," gave several imitations, which were applauded. The Willett and Thorne Comedy company presented their very funny farce, An Uptown Flat, in which they have been playing for many years. It is as funny as it was when they put it on first, and made a decided hit last week. Welby, Pearl, Keys and Nellie, who make clog-dancing a specialty, showed their ability by doing nearly every step known to clog experts. Matthews and Harris won a good many laughs in their comedy sketch. The little pantomime with which the sketch opens is exceedingly good. Hayes and Bandy gave a good exhibition of endurance dancing. Kimball and Donovan played smartly on banjos. The Nondescript Trio did a fairly good acrobatic act. John H. Shepley, the Brannigans, and the Morrell Brothers also introduced pleasing acts. The return of the biograph was made a special feature of the programme. A few new views of the Maine were shown and for the first time in this country a panoramic view of the village of Conway, England, taken from the rear car of a train. It is excellent.

SAM T. JACK'S.—Jennie Yeamans returned to this house, and is a feature of The Parisian Nights. Her work has improved the burlesque decidedly. The Ballet Carnival was the first part, and new living pictures were shown. The olio included the Hyland Sisters, singing comedienne; John and Nellie Healy in a Southern sketch; Allen and Regan in a musical comedy act, Mlle. De Rosset, gun manipulator; Sheehan and Lacy in an Irish sketch; Hines and Remington in their East Side act, and the Pont-Boni Brothers, European grotesques. This house draws good audiences to twelve performances a week.

THE GOLD FISH QUESTION.

The gold fish question has been settled at last. The cute little members of the funny tribe have been making quite a disturbance in the vaudeville world of late, but they have been taken in hand, and hereafter everything will go on swimmingly. When Foy and Clark and the Russell Brothers were at Proctor's recently, the gold fish question came up, and as both teams used the fish as props there were several words, and Foy and Clark canceled, leaving the Russell fish in possession of the field, or rather the bowl.

Last week Foy and Clark and their scaly assistants delighted Proctor's audiences, giving a fully authorized performance. It seems that Foy and John Russell met and settled their little differences amicably. Russell said that he and his brother had been using the fish for fifteen years, but that he was perfectly willing that Foy and Clark should make use of them. He accordingly gave Foy a signed statement, agreeing to the use of gold fish in his act, and adding that Mr. Foy was the only person to whom he had given this permission or consent. It is no wonder then that Mr. Foy ate his gold fish with greater relish than usual last week.

JESSIE COUTHOU'S CUT.

A picture of Jessie Couthou appeared recently in a Western paper, and when the clever entertainer saw it she exclaimed: "Well, if I look like that I might as well give up monologues work and star in a Chinese drama." It was learned afterward that the picture was intended for use in a caraparra advertisement, but it fitted in the dramatic page so nicely that the editor took the liberty of using it and labeled the libel with Miss Couthou's name. Miss Couthou has introduced her new act in St. Louis, Omaha, and Chicago, with the greatest possible success, and is doing it at the Olympic, Chicago, this week. She is very much at home in Chicago, where her talent as a reader first found appreciation. She declares herself delighted with vaudeville, and has not found out any reason to regret giving up her tours of the Y. M. C. A. circuit and her independent concert tours for her present work. She is a hard-working, persevering young woman, and has won her success by studying the tastes of the public and giving them what they want.

IS MARIE WAINRIGHT NEXT?

There was a very persistent rumor about last week that a well-known agent who is noted for the many famous stars he has induced to enter vaudeville had concluded arrangements for Marie Wainright's appearance at one of our continuous houses. There has been no official statement to the above effect, but The Mirror's readers may take it for granted that the "best of Juliet" is likely to be tempted over to the fold if she has not already signed.

ANOTHER NEW COMBINATION.

James B. Mackie, who has starred for ten years at the head of his own company, will soon be seen in vaudeville. Robert Gran is now arranging a route for The Animated Statue, in which Mackie will be supported by Louise Sanford and Charles Burke. An immense amount of paraphernalia will be used.

DOWNING SIGNS WITH KEITH.

Contracts were signed on Saturday between Robert Downing, the well-known tragedian, and the Keith management for a six weeks' engagement, commencing in June. Mr. Downing will be seen in two plays and in the combat scene from The Gladiator. Robert Gran has the booking of this attraction.

IF THEY HAD TO WORK.

Charles J. Ross, John T. Kelly, and Peter F. Dailey were chatting together in one of the dressing rooms at Weber and Fields' one evening not long ago. They were commenting upon the extraordinary prosperity of the music hall, and congratulating themselves on this happy state of affairs, when Ross, after reflecting a few moments, said: "Say, boys, suppose, that on account of this war or for some other reason, we all had to go to work in some other line, what would we all do?"

"Well," said Kelly, "I'd be a carpenter, for that's the business I understand best. What would you be, Charlie?"

"I'd have to go back to the race tracks and make a living among the horses, as that's my old business, you know," said Ross.

Ross and Kelly then turned to Dailey, and Ross said: "Well, Pete, what would you be? I suppose you have some old business to go back to in case of necessity, haven't you?"

"Oh, yes!" said Dailey, quickly, with a smile; "I'd be a bank president."

A NOVEL BRIBE.

During the trial of a damage suit in a Brooklyn Court the other day, one of the lawyers for the plaintiff sprang a surprise on the Judge and jury which made the courtroom ring with laughter. One of the witnesses was a small boy, and when he had finished his testimony, the lawyer for the plaintiff said in his softest tones: "One moment, my boy. Is it not a fact that the clerk of the other lawyer took you and two of the other boys to see Buffalo Bill's show?"

"Sure!" answered the witness, "de young feller over dere gimme a quarter for de show an' a dime to pay me fare, an' he give de udder feller de same." The lawyer assumed an indignant air, and, shaking his finger at the jury, said: "You see, gentlemen, how our opponents have tried to corrupt the witnesses by the dreadful plan of bribery." The "bribery" did not have much effect on the boy, however, as his testimony was nearly all unfavorable to the parties who had provided him with the means of seeing Buffalo Bill.

"A BILL OF VARIETIES."

"A Bill of Varieties" is what the managers called an affair which came off on Monday, April 25, at the Waldorf-Astoria. It was a vaudeville performance in aid of the Lying In Hospital, given under the patronage of the swell inner circle of New York society. The performers were the Russell Brothers, the Rogers Brothers, Mary Norman, A. O. Duncan, Bessie Clayton, and Alice Atherton. The biograph was also shown. A feature of the performance was a puppet show, in which Marguerite Sylva, Pearl Andrews, the Metropolitan Quartette, John P. Nicholas, and George W. Day appeared. Day's quick wit saved the puppet show from being a hopelessly dreary act. A. O. Duncan managed the stage.

ROSE COGHAN'S WISE MOVE.

Washington's Surrender, the one-act historical comedy by W. de Wagstaffe, produced at the Empire Theatre by the Sargent School of Acting, will be presented by Rose Coghlan and company on May 16 at Keith's Theatre, Boston. The play will be performed in New York during Miss Coghlan's engagement at the Union Square. Miss Coghlan is very fortunate in securing this pretty play, which is bound to be a hit. Her action in buying it proves that she is determined to give Mr. Keith full value for the very large salary he is paying for her services.

ELSIE ADAIR AT HONOLULU.

Among the passengers arriving at Honolulu, Hawaii, on April 18, on the steamship *Rio de Janeiro* from China and Japan, was Elsie Adair, who is en route to the United States. Miss Adair had some very interesting stories to tell of her visits to and receptions in China, Japan, India, and Siam. In the latter country she was called upon to display her talents at the Royal Court. Miss Adair gave one performance at Honolulu on the evening of April 23, and then resumed her voyage to San Francisco.

PATRIOTISM AT KEITH'S.

General Manager E. F. Albee has had the Union Square Theatre splendidly decorated with flags and bunting. Some of the larger flags are arranged in such a way that they can be unfurled very effectively in case any especially good news comes from the seat of war. At their first showing during the week of April 18, A. H. Knoll and Marie McNeill played "The Star Spangled Banner" in such spirited fashion on their cornets that the house was stirred to great enthusiasm.

POLI RENEWS LEASE.

S. Z. Poli has renewed his lease of the Wonderland Theatre, New Haven, for six years more. He will continue to run it as a high-class vaudeville house on the lines which have been so profitable. Manager Poli's new theatre, which is just across the street from the Wonderland, will be ready before the end of the year. He has not decided whether it will be given over to vaudeville or run as a home for the best legitimate attractions.

MAY HOWARD'S PLANS.

May Howard will sail for Europe in a couple of weeks to secure novel designs and models for scenery and costumes, and she may possibly bring a big novelty back with her. Miss Howard will have the very best company next season that she has ever carried. George H. Harris has been engaged as manager for the com-



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ANNIE ST. TEL

In her latest terpsichorean triumph, entitled

PARAPLUIE FROLIQUE.

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pany for next season, and John Raynor will be the advance representative.

MILTON NOBLES' EXPERIENCES.

Milton Nobles says that he has met many charming people in the vaudeville, and, excepting in two or three unimportant places, their engagements have been most pleasant. He has also had one or two experiences calculated to show the emptiness of fame and reduce to normal conditions all tendencies to cranial enlargement. He played two very pleasant weeks in August last at the Casino Park, Toledo. The Saturday and Sunday audiences at that popular resort are composed largely of rural visitors, the railroads giving cheap excursions, including an admission to the Casino. Mr. and Mrs. Nobles were enjoying a luncheon in the Casino Cafe after the Saturday afternoon performance, when they overheard the following conversation at an adjoining table:

She: "Them two that done the 'scaped lunatics' was just rats."

He: "Yes; do you s'pose they was real lunatics?"

She: "Naw! Didn't you see they found out their mistake at the end? She's gone over now to get ready to go up hangin' onto the balloon."

He: "Is she the same one?"

She: "Why, yas! I seen her go up when I was here las' Summer. She dropped out ther' in the lake. This Milton was in a boat fishin', an' before the reg'lar balloon hands could git to her he hauled her into his boat, an' that night they eloped down to Dayton an' got married. That's him over ther' now blowin' up the balloon."

The Wonderland, Detroit, has a menagerie, museum, and wax figured addenda. It is quite an extensive affair, largely patronized by country cousins and the poorer classes. The snake charmer, glassblower, fortune teller, India rubber man, and the girl with the iron jaw give exhibitions of their various arts on numerous miniature stages about the music before and after the vaudeville performance in the pretty little auditorium on the top floor. Performers find much entertainment in mixing with the crowds about those minor exhibitions. Mr. and Mrs. Nobles were one afternoon unrecognized admirers in the large crowd surrounding the India rubber man. He had just wormed himself through a solid brass ring, a trifle larger than his own wrist, and was kissing his hand in his own graceful way, when Nobles caught a bit of conversation something like this:

She: "Air you goin' into the theatre?"

He: "Yas! you bet; it's great this week."

She: "I was in at the first show. I didn't keef for it much, 'cept them two that played crazy. My brother says they're real theatre actors, just same as the ones at Whitney's."

He: "What! them Nobleses? That shows how much your brother knows about actin'. They belong to Riley's Circus, and they're winterin' here with those animals. I seen 'em under canvas over in Windsor last Summer. The gal's a bareback rider, and this Milton he's the champion glass eater."

VAUDEVILLE JOTTINGS.

If any of the readers of THE MIRROR know the present addresses of Charlotte and Ada Navratil, who were last heard of as vaudeville performers, they will confer a favor by sending the information to the vaudeville editor of THE MIRROR. It will be to the advantage of the young women themselves if they will make known their whereabouts.

Rudinoff, the French entertainer, who has made a

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Musical Director. Pianist.
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Soprano, Ingenue.

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highly successful tour of the West, will play a return engagement over the Keith circuit. He will be at the Union Square week of May 9.

Among the song successes introduced by Truly Shattuck are "Pennykin Colored Goggles," "Zenda," "Because," and "Her Memory Brings Me No Regret."

It is rumored that Lizzie B. Raymond is engaged to be married to a wealthy stock broker in Boston. James P. Cuddy has been appointed press agent of Proctor's two New York theatres. Mr. Proctor is one of the heaviest advertisers among the New York managers, and Mr. Cuddy will probably have

trouble in placing his notices and write-ups to advantage.

Hilda Thomas' new sketch, Miss Ambition, written for her by Charles Horwitz, was produced at the New Globe, Springfield, Mass., week of April 25 and scored a big hit. The sketch gives Miss Thomas an opportunity to appear in several new characters.

Seymour Howe and Emilie Edwards have closed their London engagement and have started on a short tour of the provinces. They opened at the Empire, Brighton, on April 11, and made such a hit that they were put in the best place on the bill after the first performance.

Nat M. Willis is singing bright parodies on "The Wabash," "I Love You in the Same Old Way" and other songs. They were written by Charles Horwitz, who has recently supplied the Koro Brothers, Ray L. Boyce and other well-known artists with a new material.

Charles Horwitz and Ben Jerome have just completed a new march song, "Dear Maudie Marie," which is being done with success by Rosalie, Maud Sisters, Baby Lil, Lucy Rogers, and Anna Wilks.

John Hlavacek informs THE MIRROR that his star, Ruzena Brejcha, and her assistant, Randolph Pruska, have arrived in New York and will soon make their debut.

Several performers suffered through the recent closing and disappearing of the managers of the Casino in Quebec, Canada.

The Quaker City Quartette (Harry Ernest, B. S. Carnes, Edward Hanson, and J. P. Piers) have been re-engaged by George Primrose for next season.

The Manhattan Comedy Four, Newell and Shervett, Fred Bell and Harry Vost, Harlan and Marsh, Kitty Nelson, Eva Earle, Constance Windom, Will H. Hickey, the Sisters Carmontelle, Joseph Brothers, Ray L. Boyce and E. Taylor have signed for next season with Al Shean, manager of the Venetian Burlesques.

Sadie Forester, of Cawthorne and Forester, has introduced Remington and Gillespie's new song, "Had Enough of Bluffin' Go Way Man," with gratifying success.

Joanette Lewis, the dainty comedienne, has just completed extensive preparations for her season in vaudeville. Her bookings are complete up to Sept. 7. She has spared no expense on her wardrobe and is the possessor of some very artistic gowns. She will put on three new acts, written expressly for her.

The Musical Johnsons, a new vaudeville team, have made rapid strides toward success. They are making a big hit with "The Garden of Eden" and "Frank Witmark's new waltz, 'American Citizen'."

Belle Stewart is doing a single turn this week at Tony Pastor's, and she and her husband, Al Fields, are doing their comedy sketch at the Central Music Hall.

Candell and Carleton are now the proud owners of a fine St. Bernard dog, which they will introduce in their specialty at some future time.

The season will close at Miner's Bowery and Eighth Avenue theatres on June 4.

Barney Fagan has just placed two new songs, "Don't You Dare to Start Nothing With Me" and "Sunset," with M. Witmark and Son. His "Gentleman of Color" is gaining favor rapidly.

The Wilson Family opened at Hopkins' Theatre, St. Louis, on April 24, and were transferred to the Exposition Building for the remainder of the week to play for the St. Louis police benefit. They closed an unusually strong olio.

Wals and Ardelle, the clever comedy duo, are playing a return date at Keith's, Boston, this week. Sydney Grant and Miss Norton appeared at the Colonial Club, in this city, on April 28 and made a decided hit.

Harrison J. Wolfe appeared in a twenty-minute play written by himself, entitled The Ties that Bind, at the New Globe, Springfield, Mass., week of April 18 and proved the hit of the bill.

Dorothy Morton will join the Schiller Theatre Opera Co., of Chicago, for the summer season. She will interpose a number of ballads from week to week, making a special feature of Woodward and Gage's songs, "Love Comes a Begging" and "Dear Moonlight."

Hines and Remington have a new sketch in rehearsal, called The Road Queen, in which they will present four distinct character types. Miss Remington is the author of the sketch.

Clement E. Coffin, the blind instrumentalist, is in the bill at Keith's Union Square this week.

Mark Murphy and Jennie Reynolds have been engaged as special features for the Kennedy Players at the Hartford Opera House this week. Miss Reynolds has several new songs.

The Farrells, Billy and Willie, seem to have hit London hard with their cake walk. The Mignon has received a very elaborate circular filled with the comments of the London papers, which are all of a very flattering nature.

The Silvers introduced illustrated songs to the people of Kansas City for the first time during their recent engagement there at the Orpheum.

Joe Welch sang a very funny parody on "Get Your Money's Worth" last week at Tony Pastor's.

Howard Powers and Dolly Theobald have concluded successful engagements at the Haymarket, Chicago; Wonderland, Detroit, and in Toledo. They are booked at Masonic Temple, Ferris Wheel Park, and the Chicago Opera House, with J. H. Burke's circuit of parks to follow.

Gertie Gilson was billed last week at Augusta, Ga., as "the sourestest sourest of America."

Frencell and Tom Lewis will spend two weeks with Mr. Lewis' folks at his home in Columbus, O. before beginning their summer dates, which begin on May 16 and run straight along till August. They are in great demand for summer park work.

Solaret, "the Queen of Light," opened last Thursday as a special feature of the Gonzalez Opera Co. at the Grand Opera House, Syracuse, N. Y. She made a decided sensation and will probably remain there for a run.

"Wouldn't that jar you?" will soon become part of the slang of the day. It is the catch phrase used by Johnstone Bennett in her new sketch, American Types.

The three Dunbar Sisters, who are under the management of Minnie A. Dunbar, were at Ronachers, in Vienna, early in April. They have been very successful in Europe, introducing the mirror and umbrella dances. They are booked up to 1900 in Europe.

Mason and Forbes, formerly Mason and Dixon, who are now in Europe, will come over shortly under engagement to Gustave Walter.

George W. Dunbar, the well-known gymnast, sailed from Seattle for the Klondike on April 22.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The fact that the war has taken many Chicago boys to the front and that intense excitement prevails has not affected the business to any great extent and large attendance has been the rule at nearly all the vaudeville houses. The bills have been good, although it is noticed in some instances a headline act is surrounded with inferior material, and in consequence the performances are not quite up to the average. Another thing that has become tiresome is the "kind applause" performer who seizes the present condition of affairs as a cloak to cover up his inability to please the audience with original material. It has been the custom in (as mentioned above) of some managers to offer one or two good features and a lot of small fry to fill out the list, but Manager Hopkins brings together an entire bill this week of headliners, two of whom are Billy Clifford and Maud Huth, who head the specialty bill in their entertaining sketch, The Chap's Cail. A remarkable exhibition of dumb intelligence is provided by Morris' ponies. Alice Shaw and her daughters present their whistling specialty, which is delightfully refined. Smith and Fuller also merit more than passing notice; they are talented musicians indeed. Alice Gilmore sings nicely, and McCloud and Melville, in their harp songs and dances, finish out the vaudeville bill satisfactorily.

Passing from grave to gay, the stock co. leaves the heavier melodrama and romantic play for the laughable comedy, The Three Hates. It does not require a very large cast, but the fun is clean and irresistible.

At the Olympic an exceptionally strong corte of artists are appearing, headed by the delightful comedienne, Lillian Burkhart. She was seen at another theatre recently, where she made a lasting impression. Miss Burkhart's playette, A Passing Fancy, serves to bring out her remarkable versatility. I am always glad to say a good word for Barney Fagan and Henrietta Byron; they are thoroughly artistic in all they do. Jessie Couthout merits special mention. She is a big favorite in Chicago. Billy Van, the original minstrel, is also on the bill and is telling a lot of new and bright stories. He has been a big hit with Al G. Field's Minstrels all season. Associated with the above are Daisy Petrosin, Barth and Fleming, Mabel Leonard, Wilson Family, Blanch Newcomb, Cain and Mack, Bessie Gilbert, Three Angela Sisters, Ramza and Arno, Harringtons, and Jones, Grant and Jones.

The Haymarket offers a brilliant list, headed by our old friend Gus Williams, who is as welcome as the flowers in spring. Fison and Enrol come next in their clever skit, and the balance of the company embraces Edward Gifford, Gansola and Dulak, Little Francesca, Burgess and Burgess, M. Mathieu, Warren and Howard, Mary Lane, Armstrong and Porter, Herr Langslow, Will and Barron, Ellen Vetter, Carlin and Clark, and Herbert Albini.

At the Chicago Opera House Frank Bush is supposed to be the headliner. Frank has always been a favorite in Chicago, but it is noticed he has not brushed up his joke album lately. Howard and Hild have made the rounds of the Castle circuit and their sketch seems to have caught on satisfactorily. Others who contribute in pleasing fashion are Mlle. Romello, Newhouse and Hunt, Pearl McIntyre, Hemmings Trio, McIntyre and Rice, the Harretts, O'Rourke and Burnett, Frank La Mondine, the Lorretts, Adonis Brothers, Giguere and Boyer, and Lottie West Symonds.

Harry Clifford's new piece, called Table d'Hôte, which Max Freeman has been working on for some time, will be the first time last Sunday night, with William Cameron, Louise Royce, Baroness Blanc, Frank Blair, Eva Tonquay, Gilbert Gregory, Georgia Hawley, Sherman Wade and others in the cast. There will be opportunity to review the performance later. At Mr. Clifford's other house, the Savoy, Dan Sheridan's burlesque, A Seaside Belle, serves to introduce many gay burlesques, and Rialta, the dancer, heads the specialty bill. The co. at Sam T. Jack's is much the same as during the past week. Troja, McNish and Cain and other good specialty acts are woven through the burlesque part of the entertainment.

The Orpheum has a well-kept and well-arranged bill, and the acts are sprinkled through the programmes at the Criterion and Hatlin's.

BOSTON, MASS.—Joseph Hart and Carrie De Mer are in their second and last week at Keith's, while Papinta adds new dances, which are the best that she has yet presented. There are new war pictures on the bill, and the other features are Mary Norman, Dan Sheridan's burlesque, A Seaside Belle, serves to introduce many gay burlesques, and Rialta, the dancer, heads the specialty bill. The co. at Sam T. Jack's is much the same as during the past week. Troja, McNish and Cain and other good specialty acts are woven through the burlesque part of the entertainment.

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The Black Patti's Troubadours come to the Grand Opera House, week of 16.

PROVIDENCE, R. I.—Flynn and Sheridan's New City Sports opened a week's engagement at the Westminster 25 to a large and well-pleased audience. This co. played here early in the season and left a very good impression. The programme was excellent and had a number of new acts.

Crisis Sheridan appeared in the leading parts in two burlesques and also a very pretty dance. In the olio were Smilax and Kattelle, Mr. and Miss Veritch, Hi Tom Ward, Flynn and Knusell, Whitelaw and Stewart, Mazur and Mazette, and Billy English and Pearl Woods. Atlas, the well-known billed a special feature and appeared on Monday and Tuesday, but on Wednesday evening the city authorities objected and said the act must be omitted or the theatre license would be revoked. The law was complied with. Gus Hill's Vanity Fair 2-7.—Business was large at the Olympic week 25-30, where Peter Maher appeared at the head of a vaudeville co. He appeared early in the week in a three-round boxing contest, but after Wednesday the same city authorities requested the management to cut the boxing, and he gave a bag-punching exhibition. The best turns in the olio were furnished by Charles Robinson, Hayes and Healy and Farrell and Harry Woodson co. 3-16, Nellie Franklin, Johnson, Davenport and Lorella, Gladys St. John and Nellie Lytton were also on the bill. Rice and Hall's Minstrels 2-7.—Gus Hill's Vanity Fair co. will close its season at the Westminster 7. Representative Harry C. Exerton informs me that business has been exceptionally large all the season.

JERSEY CITY, N. J.—The Rentz-Santley co. came to the Bon Ton 25-30 to do business. The show is first-class and all the acts go big. Very few changes have been made in the personnel of the co. since it played here last. Bertha Dorian does a good trapeze act and it was the intention to have her do the Charmion act, but Manager Dinkins concluded that it would not do to take any chances of offending his lady patrons and the disrobing part was cut out. Lawson and Ward do a fine bicycle act. Harry Marion's stereopticon songs go big. The Engstrom Sisters, Fisher and Crowell made hits, and Frances Nason does a smart bag-punching act. Flynn and Sheridan's New City Sports Big Show comes 2-16.

MONTGOMERY, ALA.—The advertising agent of the Bon Ton, closed 25, and Emory Lenhart, former property man, has taken the position.

Appearing at the Palma Club stage 21 were Gayler and Graft, Anna Wilks, the O'Brien, R. T. Ryer, Vera King, Halliday and Ward, Leah Remond, and the Brannigans.

SUFFOLK, N. Y.—Week of 25-30 was proved to be an unusually prosperous one for the Garden Theatre. The audiences have steadily increased throughout the week and one or two record breakers have been noted. Lydia Barry is the best feature of the bill and came in for a large share of applause. Leona Lewis and Al. H. Wilson proved to be very favorites. Others were Edna Barton and Ash-James, Richmond, Glenroy, Theo. Melrose Brothers, Four Lucifers, Mabel Craig, and Post and Clinton.—Mlle. Ani's Monarchs occupied the Court Street 25-30 and proved to be an organization of average merit. Mlle. Ani did a very good trapeze act. Al and Mame Anderson created much mirth. Loro and Page and Morrissey's Rich made big hits. Emma Francis caught on from the start. Isham's Octoroons follow.

CLEVELAND, O.—John L. Sullivan, surrounded by a good specialty co., was the attraction at the Star 25-30 and was favored by good houses; first-class performance. Rose Sydell's London Belles will be at the Star week of May 2.—Drew and Campbell have arranged a wrestling match between Younsouf the Turk and Tom Jenkins, a local wrestler, to take place Thursday, 5, at Central Armory.—The season at the Star will not close until some time in June.—Euclid Beach Park will give its patrons several of the best vaudeville attractions the coming summer, Clara Morris being in the opening bill.

ALBANY, N. Y.—Leland Opera House (J. Austin Farnham, general manager): The second week of vaudeville opened 25 and the business promises to exceed the first. The co. included John and Bertha Gleason; Phyllis Allen, who has a sweet contralto voice; Isabelle Urquhart, Sydney Wilmer, and Walter Vincent, in In Durance Vile; Lew Dockstader, whose songs and war talk made a great hit; and Tom Jenkins, the local wrestler, who took place Thursday, 5, at Central Armory.—The season at the Star will not close until some time in June.—Euclid Beach Park will give its patrons several of the best vaudeville attractions the coming summer, Clara Morris being in the opening bill.

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FRAWLEY STOCK CO.
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What is Lorin J. Howard going to do?

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FULLER'S OPERA HOUSE
ONLY THEATRE IN TOWN.
Now booking season 1898-99. Brick building, ground floor. Seating capacity 750. Top, 16,000, draws 20,000. Stage 20x50. Complete in all appointments, single dressing-rooms, electric and gas. Good town, easy to get in and out from all points. Prices according to attraction. U. P. PATRONS ONLY NEED APPLY. Sharing terror.
J. A. RENSEL, Mgr.

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MIDDLEPORT OPERA HOUSE
Seats 600. Newly fitted. Strong one night attractions wanted. Now booking season of 1898-99.
HINCHEY & VARY, Mgrs.

CLINTON, ILL.

RENNICK'S OPERA HOUSE
THE ONLY REGULAR THEATRE IN THE CITY.
Changes management April 1, 1898. Future manager and proprietor Mrs. HENRY RENNIC. Now booking for 1898 and 1899.

RECOLLECTIONS OF PLAYERS.

X.

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A few words before I write of Adelaide Neilson, that woman of genius. It has been urged by several intelligent professionals—who have offered left-handed compliments upon my Recol-



ADELAIDE NEILSON.

lections of Players—that I am too merciful; that my uninformed readers might have more faith in me if occasionally I steeped my pen in gall. I thank my God I do not. I cannot do so, because a sense of justice lies deeper in my composition than less of gall. Any penny-a-liner can write caustically if he possesses a glimmering modicum of education, but I am in possession of so many admirable truths concerning those of whom I write that I can easily afford to leave all bitterness of expression to those who choose to speak unkindly of the dead and living, while I write boldly and fearlessly, try not to "exterminate nor set down angry in malice." I revel in setting forth pleasant facts concerning those of whom I speak. If I do not choose to set down all their glaring faults, all their human frailties, I choose to do a better part—to give to my readers solid truths that were part and parcel of their distinguished lives—truths that were apparent to the people of the times in which they lived and flourished, and that cannot be safely controverted by caustic defamers since they have passed away. If I should touch upon any faults in the treatment of my subjects it will be found always that mercy will "season justice."

Pray let me not be scolded because I do not write with the butt end of a club. What entertainment or benefit would my professional readers gather—and it is principally for them I write—if I set before them unpalatable dishes composed of every fault, great or little, that afflicted the lives of some of my distinguished subjects? There may be times when I will have to refer to some deficiencies, as absolute perfection is unobtainable, but when I do so it will be in the kindest spirit, in the hope that they may prove wholesome warnings to gifted ones that do now or may yet adorn our lovely calling. Fairness and justice shall be my standard; and I can fight under that banner without making angels of my heroines or gods of my heroes. This in answer to those who think I write "too sweetly," "too humanely" of my subjects.

The lady of this sketch was one of the most remarkable as well as one of the most beautiful women that the eyes of the theatregoing world ever dwelt upon. Nature had lavished upon her its most precious treasures. She stood pre-eminent, a queen of beauty and a wondrous child of genius! And that she was a skilled artist as well, was conceded by the ablest critics of her day. Has America ever seen, will it ever see, a more perfect type of Shakespeare's Juliet than was Adelaide Neilson? Did she not fill the eye perfectly? Did she not charmingly realize the gentle, high-born daughter of the house of the Capulets? Who ever played the balcony scene as she? Who ever more sweetly coaxed the story from the petulant old nurse? Who ever delivered the salient speech in the potion scene with more effect? Who ever played the tomb scene, from her awakening to life, at the kiss of Romeo, to the very end, where Juliet takes her own life as Adelaide Neilson did?

It was she that recreated public interest in this marvelous tragic poem, which, in the whirl of transition from the legitimate to the sensational, had almost ceased to be a drawing card. Her impersonation of the heroine was received as a revelation. Her success in the role gave new life and vigor to it. Younger aspirants for dramatic honors hastened to embrace it. Mary Anderson, Mrs. Potter, Margaret Mather, and several other of our best actresses presented themselves as Juliet, and achieved some success, but Adelaide Neilson still remains the ideal Juliet.

Nor have we ever seen, in this day, an Imogen to rank with hers. Other actresses have played the part skillfully, and were pleasant to behold, but none of them ever brought so lovely, so winning a personality to the role. Her reading of Posthumus' letter, accusing her of infidelity, and directing her murder, was one of the most touching pieces of work that could be imagined. Her look of horror as she finished, and the cry of pain as she uttered the words, "False to his bed? What is it to be false?" will live in my memory forever. Then her appearance, attired as a boy, in the wood scene, so gentle, modest, and so sad. Ah! the living embodiment of Shakespeare's Imogen died when Neilson died. Since then the Imogen of the book has been the student's only consolation. It can never die so long as a true lover of Shakespeare lives to read it.

Her Viola in Twelfth Night was another charming impersonation, characteristic for its pathetic, timorous sweetness and modesty, particularly so after her assumption of male attire—a prettiness that fitted so perfectly to the role that you ceased to wonder that Oliver should have fallen in love with the boy messenger, or that the Duke should have been fascinated to make his admiring declaration to the same handsome boy.

It was in the sweetest and loveliest of Shakespearean roles that Neilson excelled. Her nature seemed best fitted to them. Her beauty and emotion appeared to accentuate her artistic attainments in those roles more than in any other of her impersonations, if I may make one exception—Amy Robarts—but that is built upon the line of Shakespearean heroines in many respects. I distinctly remember to what an

alarming extent her emotional nature was wrought up in that character. I had the honor of playing the Earl of Leicester with her in this play, upon her first appearance in this country at Booth's Theatre. At the end of the scene where Leicester leaves Amy and she clings to him despairingly, I never saw anything like it. In fact, the woman, Neilson, was gone completely, and poor, heart-broken Amy Robarts appeared to be sobbing her life away in my arms. Her own identity was entirely absorbed for the moment. Night after night she would fall in my arms in hysterical unconsciousness, and several times I had to carry her, bodily, to her dressing-room, so limp and overcome was she through her emotion. It was the first and only time I have ever known the action or sentiment of a scene to take such complete possession of the player. Her great beauty and her art have left an indelible stamp upon the drama of America, never to be forgotten while there lives a being who was fortunate enough to have seen her.

Her sudden taking off in the midst of her fame and perfect health was a shock that disturbed every lover of art and beauty in England and America—for both countries had united in her homage. Best peacefully, beautiful child of genius, with laurels everlasting adorning thy memory.

William R. Goodall—"Billy" Goodall—handsome "Billy"—God bless him! I can see him now, with his fine, bright eyes, clear cut features, shapely head, covered with a shock of curly ringlets black as the raven's plumes, and in fancy I still hear the musical tones of his wonderful voice as he rang out the impassioned lines of Romeo, or as Claude captured the romantic heart of Pauline. How like a true lover he was! I have seen many actors play Claude—and play it skillfully, too—and have often wondered how Pauline ever could have been won by their wooing, so unromantic were they in voice, form and feature, but with Goodall in the role my mind was more at ease, as it appeared the most natural thing in the world that Pauline should fall in love and believe in a pretender so handsome and winning.

He was not a large man—surely not more than five feet seven in height—but erect as a monument and the personification of manly grace and ease. No ideal statue that ever grew beneath the fingers of a master was ever more well balanced than was this man. He might have posed for a statue of Apollo. Nor were his physical perfections his chiefest glory in trade. His genius was his crowning glory. It glowed and sparkled with a dazzling brilliancy that I have rarely seen equaled, certainly never excelled. And yet with all these excellencies he—like so many of God's most gifted ones—lacked the balance wheel. Had he been born with one spark of prudence, or blessed with one ray of common sense, his light might have been shining to this very day. To a mortal mentally unbalanced, genius and physical beauty often prove a curse and not a blessing! Poor Goodall was a living illustration of the theory. His personal advantages carried him to eminence too early—almost, I may say, before the reasoning tint of grey was fully ripened in his brain. Does it not appear astonishing that so many of the Master's most favored children never get out of their swaddling clothes, that such conditions so frequently handicap aspiring genius, and are never thrown off, from the cradle to the grave? Such lives never present wholesome examples, but they do serve as warnings to those that follow. Goodall, as a man, was a lovable character, and it was with most profound sorrow that I observed his decline. It is with a wish to deal fairly and truthfully in offering these sketches—not to extenuate nor set down angry in malice—that I present all of this man's good points offset by his weaker ones, to show what a young man may do who cherishes and properly husbands godlike attributes instead of wasting and soiling with the whirlwinds. It seems to me a criminal act in any man to trample upon beautiful gifts that nature has bestowed upon him. Genius should exalt, not degrade, its possessor, and woe to the man or the woman who employs it as a stepping stone to ignoble ends! For when once the heaven born temple begins to topple no earthly power may stay its fall. "It falls like Lucifer, never to rise again." It is a temple built upon inspiration and may exist only on high aims and ennobling surroundings.

Goodall came into prominence in the early fifties, but it was not until he appeared as Edward Middleton in The Drunkard that his position was assured. His acting of the delirium tremens scene in that play was a revelation—a thrilling, powerful bit of work—the most telling of its kind that had ever been witnessed, and it yet stands in the memory of old players unrivaled. His success in this role was the keynote to his ruin. Men of the world courted his society, and women worshipped him. One might have supposed that a lesson so wholesome and reformatory in its nature, teaching the dangers of "the cup that maddens and destroys," should have made him the last man to yield to its seductive influences, but with weakened forces and deadened powers nature gave way at last and the inevitable came. "Handsome Billy," the man of genius, the modern Apollo, loving and lovable, sank into the grave long before the frosts of age had touched his glorious hair or the pencil of time had marked a wrinkle upon his handsome face—"after life's fitful fever, at rest." FRANK C. BANGS.

AN ACTORS' RECRUITING STATION.

Several young actors have organized a volunteer corps to do battle against the Spaniards, under the leadership of Mortimer Kaphan, formerly with Robert Downing's company. In the hope of inciting other young thespians to follow his patriotic example Mr. Kaphan has opened a recruiting station at 377 Sixth Avenue. Among those who have signified their intention of joining Mr. Kaphan's corps are Walter Hart, of Primrose and West; John Edwin Hay, Northern Lights; Robert Kirk, Reilly and Wood's company; Albert Miller, Harkins and Barbour's Uncle Tom's Cabin; Will Robinson, Madame Sans Gene; Harry Dixon, The White Squadron; Robert Vallee, El Gran Galleotto; Charles Lane, Bands Across the Sea.

THE HOT SPRINGS OF ARKANSAS.

THE MOUNTAIN-LOCKED MIRACLE OF THE OZARKS. The hot waters, the mountain air, equable climate, and the pine forests make Hot Springs the most wonderful health and pleasure resort in the world, Summer or Winter. It is owned, indorsed and controlled by the U. S. Government and has accommodations for all classes. The Arlington and Park hotels and 60 others and 200 boarding houses are open all Summer. Having an altitude of 1000 feet it is a cool, safe, and nearby refuge during the heated term in the South.

For information concerning Hot Springs address C. F. Cooley, Manager Business Men's League, Hot Springs, Ark.

For reduced excursion tickets and particulars of the trip see New York agent, 271 Broadway, or address W. A. Turk, Gen'l Pass. Agt., Southern Ky., Washington, D. C.

AND THE LEAST WAS THE FIRST.

We hear of American managers doing great things in London nowadays. All right. More powers to them. But I wonder if the late Henry Franck is forgotten. He was a gentleman who suddenly deserted Boston commercial life about a generation ago, and appeared in the English provinces as a second husband of Jenny Willmore, a burlesque actress of the old (and better) school, and the original lion in Burdand's extravaganza. Franck also presented himself as manager of a touring repertoire combination with Miss Willmore as the star. I had several engagements with him, and played a number of parts, among them Krook in a version of Bleak House, Major Coffin, Danny Man, and Henry VIII. in Brough's Field of the Cloth of Gold.

Franck wasn't a genius, nor was his talent of the first or even second order, nor did his banking account embarrass him much. Nevertheless, he held his own over yonder for quite a respectable number of years, Summer and Winter, until death claimed him. He was found dead in his bed one morning in the town of Leeds, Yorkshire. He was a fellow of infinite resource; his mercantile training stood him in good stead as his own treasurer (considerable wisdom here), and although "Bradshaw's Guide" was like A B C to him, he firmly declined to study blank verse. Once when we had Wybert Rouseby doing a week of legitimate with us, Franck put on evening dress, and passed his time in eating and drinking light refreshments at the back of the Princess' (Portsmouth) pit. How I, with twenty-one parts in my pocket and not all of them in my head, envied him! He was just like a big boy. Irish and burlesque parts were his delight. He generally enjoyed himself while playing them. Had he been a smaller man I think he would have been successful as a Heathen Chinese, for I never saw such a child-like and bland expression on any one's face as I did on Franck's as he stood on the deck of a steamer just as she put off from a wharf—and just as a gentleman in the printing line of business came rushing down to see him. Do not imagine injustice, though, for I'm pretty sure that Franck sent him the money afterward.

So much for poor Henry's not very distinguished personality, nor particularly famous record—so far. The following, however, may serve to push him into a back seat—or help him to climb up somewhere on the outside of the Temple of Fame. "Aye!—and why?" Because Henry Franck's dramatic company was the first viewed—I cannot say "which played before" or "was commanded to appear before"—simply "viewed"—by the august lady who up to that time had beheld no players since the decease of her consort the Prince Albert of Saxe-Coburg-Gotha. Long before Sir H. I. and others gave their swell performances at Windsor and Balmoral. Yee! the American Mr. Henry precedes the English Sir Henry. Rather curious. It's a fact, isn't it? And now I'll tell you all about it:

I don't suppose her worst enemy—say the yachtman who has always been beaten—would accuse Cowes, Isle of Wight, of being a good theatrical town. To the stock actor it is a really dreadful stand; his seven days' room rent amounts to three weeks' salary, and he doesn't board at all. What, then, must it be to managers? Ask—if you can find one alive. A manager doesn't live long after visiting Cowes. I of W. Franck was very likely the last. He did his best, did Franck—and a parade was part of his best. It must have been after the Christmas season of 1876-77, at Portsmouth, where he had been backed by a dramatic author named Grant (fancy being backed by a dramatic author! F. certainly was smart on some sides) on condition that a piece of the usual English holiday type, by said Grant, should be produced. This was done (as was the unhappy author), and the same attraction was now being offered to the yacht Cowes folk, for Franck and company were all in pantomime dresses—the harlequinade wardrobe. Behold them, then, returning to first principles and practice—on an open wagon, and on the road (actual lonely highway) between the town and a neighboring village. But stay—ha! what equipage is that, with scarlet-clad servants, approaching? Is it—can it be—Royalty? It is. Right royally, too, it dashed on—rapidly approaching the Theatrical cart, and its freight of mummerdom. Franck was equal to the occasion. Commanding in chief, he was calm as General Miles is at this present historical crisis. Ordering the driver to halt, he said: "Ladies and gentlemen, we will all stand up—no cheers or shouts—but as Her Majesty passes, quietly salute with deference and respect." Admirable. As the monarchical carriage swept by, the fanatics muttered: "What awful impudence!" and thought that the "ladies and gentlemen" ought to have their heads chopped off on the spot. As for the famous Highland attendant, John Brown, Esquire (by special warrant), he looked unutterably John-Knox sort of things at Columbine. Her short skirts quite shocked him—I don't suppose he was very familiar with the ballet—old style or century-endish. (And where it will end, goodness only knows!) Byron wrote a neat Keats:

"Strange that the Soul—that very fiery particle—Should let itself be snuffed out by an article!"

So have I wondered how such a robust individuality as was Highland Brown's could be come extinct through catching a simple cold, and all on account of Lady Florence Dixie, too. But to return to our mummerys:

Every now and then some well-meaning possessor of theological degrees—invested also, mayhap, with the apostolic succession—thinks it his duty to run down that glory of the Anglo-Saxon, his dramatic literature, together with those joys forever (several of whom are things of beauty), the artists who illustrate and give living, pulsating life to the drama. The average reverend doctor is usually quite ignorant of this subject, but he does know something of the life-record of a venerable lady with the mention of whose name I will conclude. Does one frocked and ordained gentleman exist who could say, without choking, that this gentle, long-time ruler of a free people is either lacking in the moral sense, or destitute of religious instinct?

No. Well, and remember all this is true: Up rise the Demon King, Harlequin, Clown, Pantaloon, Columbine, and the rest. The royal chariot passes, and as each poor stroller, though painted and bespangled, makes with perfect self-possession a Chesterfieldianly loyal bow, it is as loyally returned with sweet and gracious smile by Victoria, Queen of England.

WILLIAM J. HAINING.

A NEW PLAY FOR SOL SMITH RUSSELL.

Sol Smith Russell closed his season last Saturday night at the Grand Opera House in this city. Mr. Russell still pins his faith to the ability of Martha Morton as a playwright, and she has contracted to furnish him with a new play for next season. Manager Berger spent a good part of his spare time last week in negotiating with new actors for Mr. Russell's company.

KATE DENIN-WILSON.



Kate Denin-Wilson needs no word of introduction. She is known to theatregoers throughout the country as an excellent actress. Whenever she is called upon to originate an important role in some new production, she always justifies the expectations of her admirers by giving a careful and finished performance.

Mrs. Wilson was busily employed in the laborious task of packing her wardrobe trunk, to join the Bastable stock at Syracuse, when a Mirror reporter called with a request for an interview.

"I've never been interviewed in my life," said Mrs. Wilson.

"Never too late to mend," insinuated the Mirror man. "You certainly have a record to be proud of."

"Well, at all events, it's not one to be ashamed of. It goes back a good many years, and when you come to put it in print, people will think I'm as old as Methuselah. I've been on the stage all my life. When I was scarcely four years of age I acted Rollo to Edwin Forrest's Pizarro. My sister Susan and I played the entire repertoire of children's parts at the Chatham Street Theatre and the Old Bowery. Our stepfather, John Winnans, was an excellent comedian, who had been with Burton and all the leading actors of his day. Naturally he took a warm interest in our progress, and my sister and myself could not have had a more helpful master. I can just recall playing the Duke of York with the elder Booth, Susan playing the Prince of Wales.

"I was about fourteen years old when we went strolling. I was Juliet to Susan's Romeo, Julia to her Helen. Together we did all the heroines of the legitimate, and Susan was especially clever in boys' parts. Soon after this tour she married, and we played together only occasionally. Later she went to Burton's, and made a great success as Becky Sharp in a version of Vanity Fair by John Broughman. Broughman was the Rawdon Crawley and Burton was Joe Sedley. When I say that the piece was successful I am, of course, speaking comparatively. In those days long runs were things undreamed of, and any piece that drew good houses for three or four weeks was considered a success. Nowadays an actor stakes a fortune on a production. It either makes him or breaks him.

"During the war I starred. My tour covered every town in the country where a theatre existed—from New York to New Orleans. At the close of the war I joined the Boston Museum stock for leading business. This was the season that Warren returned to the Museum after his futile attempt to make himself accepted as a star. I well remember the enthusiasm with which the Bostonians welcomed the return of their favorite on the opening night. They fairly raised the roof.

"I remained one season at the Museum and then went strolling again. My tour ended in California, and I joined Tom Maguire's stock at the California Theatre. In 1880, at the dissolution of the stock, I came East, and have been touring with combinations ever since. For eight years I was with Mr. Frohman. I originated Mrs. Rogers in Emeralds at the Madison Square Theatre, and continued in the part for three seasons. I also passed three years with Held by the Enemy. I have originated several parts for Mr. Gillette, and when Mr. Sothern brought out The Master of Woodbarrow at the Lyceum I played Miss Rollit. Two seasons with Mr. Crane, an engagement with What Happened to Jones, and a short season with the Schiller stock brings my record up to date."

"You have seen many changes in the dramatic world?"

"I tell you, sir, if an actor who had been dead fifteen years were to come back to earth to-day he wouldn't know this business. The mercantile spirit pervades everything nowadays. Theatricals are conducted on a business basis, and the artistic must take care of itself. In certain ways this state of things may be considered preferable. The actor's position has improved, but he is still a vagrant on the face of the earth. I doubt if the nomadic life is conducive to artistic development, and that's why we ought to welcome the return of the stock. Only in a stock company can a young actor really develop. Bonicault used to say: 'If you want to teach a boy to swim, you must teach him in the water. He can't learn on land.' The stock atmosphere is the only congenial one for artistic growth. Think of the stock we had in California!"

"Who was in that stock?"

"Who wasn't? Why, when Booth played his star engagement with us we had McCallough, Keene, Barton Hill, Harry Edwards, John Wilson, Nick Long, Eben Plympton, William Mettayer, and Walter Leman. As for actresses, we had no less than thirteen enrolled with the company, and they all understood their business. Then the audiences of those days were intensely enthusiastic. At the California and at the Boston Museum, people in all parts of the house used to rise in their seats and cheer fervently. The average New York audience, on the contrary, is simply arctic in the frigidity with which it greets old favorites. I have in mind a certain actress with What Happened to Jones. She was regarded as a New York favorite, for she has played here in the metropolis for nearly a score of years. Well, in the Jones play she had a splendid entrance, all prepared and worked up for her. And she used to come on every night, and never so much as a hand from the Greater New Yorkers, to whom she had given the best years of her artistic life."

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THE STAGE IN PARIS.

Holy Week — L'Ainée — The New Opera Comique.

(Special Correspondence of The Mirror.)

PARIS, April 8.

Holy Week being observed much more strictly here than in the United States, the churches, rather than the theatres, have drawn the crowds during this week. Several of the houses were closed, and at those in which performances were given the attendance has been very meagre. The Porte St. Martin, however, was an exception, as Cyrano de Bergerac plays to very large audiences on all occasions. M. Rostand's play is one of the greatest successes of the past decade. Its business at the Porte St. Martin has been almost unprecedented. It is now being played on the road with equal success. M. Cande appearing in the part of Cyrano. The touring company gave its first performances at Monte Carlo recently, inaugurating a tour that will extend through France, Algeria, Tunis, Belgium, Holland, Switzerland, and Italy. The membership of the company is large, and the scenery, costumes and other appurtenances require an entire train for their transportation. This is unusual for this country, where most of the traveling companies carry little or no equipment. Cyrano de Bergerac will also be played within the next year in the United States, England, and Germany. Should it achieve in those countries the success it has attained here, the play will have a record equaled by no other drama that I can recall.

Appropos of Cyrano, the important announcement is made that Coquelin is to return to the Comédie Française. The great actor himself is the authority for the statement, he having informed the Minister of Fine Arts of his intention. Though the discipline of the house of Molière is strict, it seems that Coquelin has found the cares and worries of a manager much more irksome, and at the close of the present season will return to the fold. It is probable that he will make his reappearance at the Comédie in a new play that is now being written by Edmond Rostand. Coquelin may also transfer Cyrano to the Comédie, but this depends upon whether the popularity of the play continues.

In spite of the week of religious devotion we have had a novelty this week. This was L'Ainée, by Jules Lemaitre, which the Gymnase offered on Wednesday evening, and which received a fairly cordial reception from our first-nighters. Its future, however, is uncertain, for, well written though it be, L'Ainée has a dull, improbable and uninteresting plot, and in one incident, at least, is so immoral that the directors of the Comédie Française were shocked when the play was offered them and refused to accept it.

The title character in L'Ainée (which translated means The Eldest Daughter) is Lia Petermann, the oldest child of a Swiss clergyman. Petermann père has five other daughters, and as they are all of marriageable age, and his means are limited, he is not unwilling to see them become brides. Early in the play three of the daughters are wedded happily, and therefore have no important places in the plot. The other three are Lia, the heroine; Dorothee, and Norah. Lia is unfortunate in her love affairs and fate seems to ordain that she shall become an old maid. Her first disappointment is when Michels, her father's curate, whom she had secretly loved, is won by her sister Norah. After this a banker neighbor of the Petermann family, one Muller, requests Lia's hand, but she, being broken-hearted by the loss of Michels, refuses.

About this time the family troubles are increased by the return of Norah. She has found her husband too quiet for one of her gay nature and has cultivated many admirers, with some of whom her conduct has been more than a little discreet. Michels has discovered this, but his love for his wife is so great that he is willing to condone her fault and has come for her father's permission to do so. Norah confesses her misconduct to Lia, who is greatly shocked, but manages to unite the husband and wife. Realizing, however, that Michels' love for his wife is merely animal, her faith in him is gone. She resolves to accept Muller, but her resolution is made too late, as Muller has been captured by Dorothee, the youngest sister. Thus are Lia's first love affairs ended unhappily. But there are more to come. At a garden party given by another neighbor, one Dorsay, Lia meets Dorsay's nephew, a young and handsome cavalry officer. He is prepossessing in appearance and manner. Lia finds him entertaining and shows it, so much so, indeed, that the young officer mistakes her meaning, and leading her into a secluded spot attempts to assault her. Her screams bring rescuers, but her reputation, in the opinion of her family, is ruined. She is defended by Norah, who, to prove that there are other wrongdoers in the family, tells her parents of her own faithlessness to her husband. Shocked and grieved the parents agree to let Lia remain at home. The next morning Dorsay calls with profuse apologies and an offer of marriage from his nephew. Lia, however, refuses to accept him because of his cowardly

assault on her. This pleases the elder Dorsay and he immediately betrothes himself to Lia. This is the end of the play. It may be interesting to a degree, but it seemed to me decidedly stupid. The acting was excellent in every character. Suzanne Despres, a Conservatoire graduate, made her debut with pronounced success. Mlle. Yahné was finished and natural as Norah, and the rest of the cast had congenial roles.

The directors of the Comédie Française have accepted from M. Brienx a new play, Le Berceau, for early production. Saturday night the bill at the Ambigu will be changed, La Corde au Cou replacing La Pocharde.

A new ballet by Armand Silvestre, Le Réve d'Elise, was put on at the Folies Bergères with success. Otero has returned here and is again the queen of the music hall patrons. She wears more diamonds than when last she was here, but I can see no improvement in her voice or manner.

The new Opéra Comique, now in course of construction, will be opened, it is promised, on October 1. The first appropriation made for the construction of the building has been exhausted, and in the Chamber of Deputies recently the Minister of Fine Arts was granted an additional \$175,000 to carry on the work. The total cost of the building, therefore, will be about \$900,000. Fancy the Congress at Washington devoting such a sum for the erection of a theatre! When such an event occurs we may consider the millennium nigh at hand.

Applications for the present Opéra Comique are pouring in on the Municipal Committee on Theatres. There is a proposal from Dieudonné, the actor, to operate it as a dramatic house; another from Brumet that the house should be the home of a lyric company; still another for a company to present both opera and drama, and other applications to the number of thirty. All the applicants wish the house rent free, and some of them request a subscription from the Government.

PARIS, April 15.

The list of new productions here has been increased by but one since my last letter was written. This was Mon Enfant, offered at the Odéon on the 9th. It has met with general approval, and probably will remain at this house for some time. Ambroise Janvier de la Motte is its author, and he must be gratified by the hearty laughter and applause with which his work is received. Mon Enfant is farcically non-sensical, and the situations brought about by M. de la Motte's ingeniously contrived complications are ludicrous to the extreme. To explain all the details of the plot would require a column, and one of its incidents is of such a character that to describe it would be to cross the Anthony Comstock Rubicon. M. Coste acted the hero of the farce, a young playwright, who is doing his best to be a model husband in spite of two ex-mistresses that beset him unceasingly for three acts. Mlle. Grumbach was one of these mistresses, and Mlle. Bery the other. Mlle. Henriot was the loving wife, and M. Siblot her father. They all caught the spirit of the farce, and the fun did not flag for a moment.

After countless rehearsals the Comédie Française will produce Jean Richepin's drama, La Martyre, on April 17. As before stated in these letters, persons well informed regarding the play consider it remarkably powerful, and destined to become almost a classic. M. Richepin has laid the scene of his play in Rome during the Second Century, and the persecution of the followers of Christ is its theme. More interest is displayed in the production than in anything since La Ville Morte began its short career at the Renaissance.

This brings me to the fact that the reopening of the Renaissance will occur on the 20th, when Bernhardt will make her first appearance since her recent operation. The opening was to have taken place a week earlier, but a postponement for further preparations was made. The title of the play in which Bernhardt will appear has been changed by the author, Romain Coolus, from L'Attentat to Lysiane, the latter being the name of the heroine.

The production of Le Magistrat, a Gallicized version of Pinero's play, The Magistrate, has been deferred also, owing to the illness of M. Hamilton, who is cast for a leading character. The actor is reported to be improving, and the play may be given its premiere very soon.

It is to be hoped that The Magistrate will not meet so untimely a fate as has The Geisha, which after a scantily profitable run of about a month will be withdrawn next week. The outcry of our critics against the pretty Japanese operetta and the general prejudice against any work of an Englishman are responsible for the failure.

Eighty-four thousand francs has been paid for seats for the benefit for Alice Lavigne, the blind actress. Many persons who will not be able to be present have purchased tickets at very high prices, and returned them to the committee in charge. The recent Nellie Farren benefit in London promises to be surpassed by Mlle. Lavigne's testimonial.

It is known to a few here, though no public announcement has been made, that Edmond Rostand, author of Cyrano de Bergerac, is writ-

ing a play for Sarah Bernhardt, in which the great actress will appear next season. The central figure in the play is the Duc de Reichstadt, which character will be portrayed by the divine Sarah herself.

The celebrated Italian actor, Novelli, who is now in Paris, will give a few performances here in June. He will present a repertoire of his greatest successes, the Renaissance being the theatre selected for his appearances.

The entertainments at the cafes concerts are almost endless in variety. The biograph continues its successful run at the Casino. At the Treteau de Tabarin the Porte-St. Martin success is burlesqued under the title of Cyrano de Tarascon. Another burlesque on the same play is to be put on at one of the other halls. It will be called Cyrano à Paris. Next! Yvette Guilbert is the chief attraction at the Scala, and Otero occupies a similar position at the Folies Bergères. At the Cirque Nouveau, John Higgins, the phenomenal English jumper, performs his astonishing feats.

Arthur W. Pinero has been here for some time superintending the rehearsals of his play, The Magistrate, at the Cluny.

Lack of matter makes my letter short this week, but there will be plenty to chronicle next week. T. S. R.

AMATEUR NOTES.

Livingston Russell, manager, and Mrs. Adolph Tamerelle, director, of the Danbury, Conn., College of Music, arranged a successful production of the fairy operetta, Cinderella, at the Taylor Opera House, Danbury, April 15 and 16, with the following pupils in the cast: Mabel Corbett, Lula M. Sniffen, Mrs. Alice B. Teller, Leonard Woodward, W. W. Stevens, William P. Ward, J. H. Morehouse, Addie Grabert, Bette Denton, Maude Tweedy, Marie Rogers, Dorothy Rogers, Gladys Green, Amy Young, and Margaret La Rue.

Pupils of the New Jersey Military Academy presented The Merchant of Venice, at Stillman Music Hall, Plainfield, on April 16 with considerable success. Arthur Embury Smith was the Shylock and Rita Pond the Portia. Others in the cast were George Proctor Smith, Walter E. Serrell, Charles M. Dolliver, Lindley M. Billman, Aubrey Cameron Hull, J. Alexander Wilson, Percy Robert Colwell, Abbott Brainerd, Fred C. Bonney, N. Douglass Drake, Seward A. Rickards, Edwin Smalley, William H. Hepburn, Stanley G. Fielding, Langdon Wright Howard, and Edith B. Horton. W. E. MacClymont conducted the orchestra, and vocal solos were interpolated by Bertha Van Nuise Willis.

Brooklyn amateurs combined last Wednesday in a benefit at the Park Theatre for the Maine monument fund. The Amaranth Society presented A Game of Cards, with Harry C. Edwards, Harry M. Stoops, Franklin S. Brady, and Grace Green in the cast. The Booth Society gave an act of All the Comforts of Home, the players being Francis Kelly, E. M. Barrett, W. J. McCabill, J. G. Blanchfield, Mary Farley, Rose Blanchfield, and Anne Tischler. The Polytechnic Association offered their burlesque, El Mahdi, played by E. J. Byrne, William B. Bryant, Walter H. Dougherty, William Henry Ouk, Jr., Henry Rogers Codwise, Terence Tiernan Burns, Henry Irving Small, Walter Berri, Lloyd S. Appleton, Edwin Shepherd Baker, Clayton Hamilton, and C. G. Huntington. Rafael Navarro, Jr.'s, Cuban play, The Cruise of the Margarita, was also revived with the author, George H. Trumpler, Edward J. Force, Frank A. Willis, J. A. Hughes, Charles C. Sawyer, William T. Wyatt, A. W. Duckworth, John T. Sesson, Ang. Oelrichs, E. L. Byrne, Lillias Robb, and Sarah Abell.

The Students' Dramatic Club played The Lottery of Love last Tuesday at Carnegie Lyceum, Helena Chalmers, Lillie B. Henry, Raymond S. Smoot, and George Totten Smith creditably performing the leading roles.

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